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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

SEPTEMBER 1, 1959



KAREN RADKAI

COVER

Amid this new sloe-eyed dazzle, make-up luxury is measured by subtlety. Here, lipstick is a slow-fire, sure-fire red called Plush. Eye shadowing is an atmospheric lavender applied twice—first in liquid eye liner (details, page 260) that lacquers a soft haze of lavender shadow stick (this applied last). All make-up by Charles of the Ritz, at Altman's. Details on the suit and hat, page 176.

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 134, No. 4
Whole No. 2024

from the master hands of

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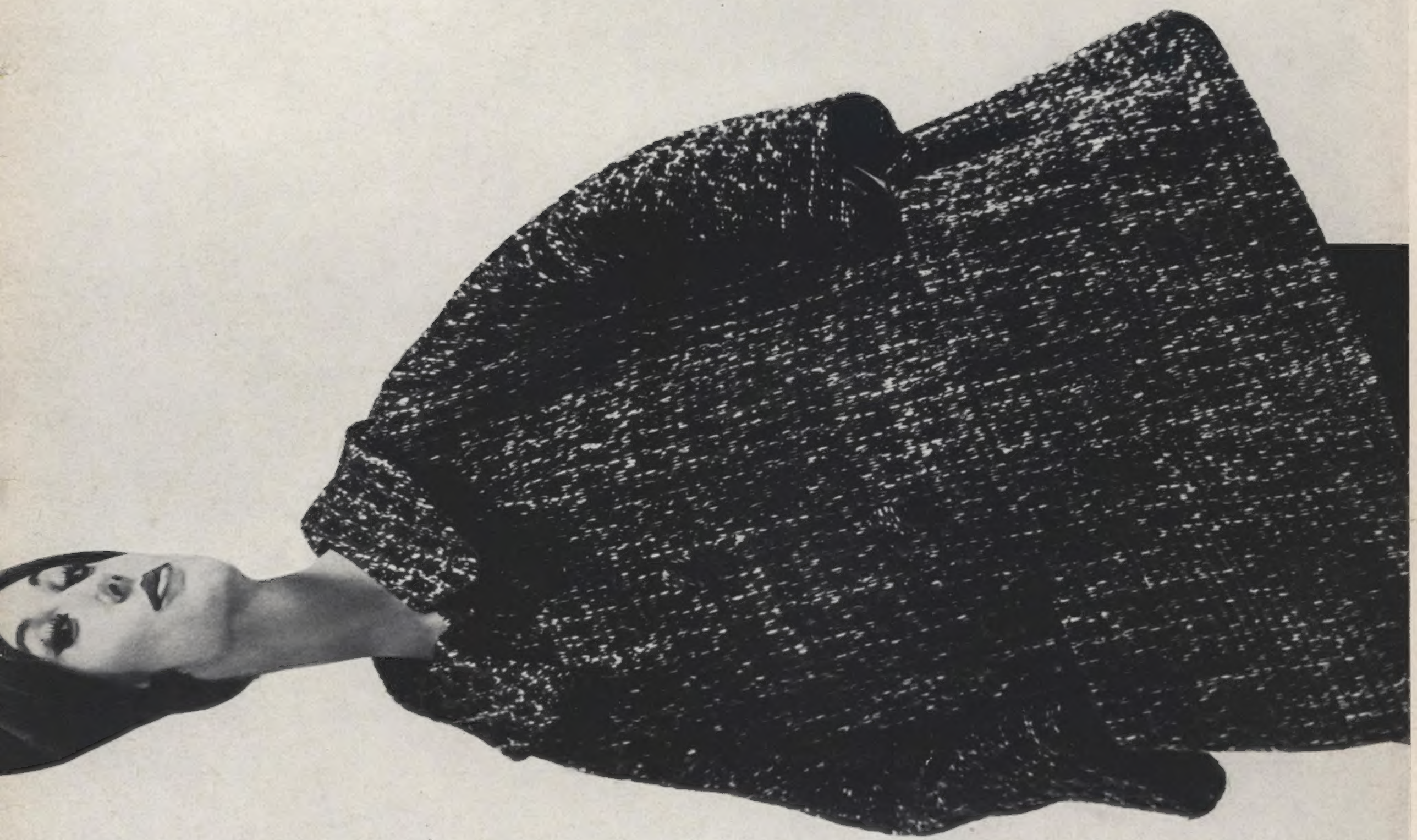
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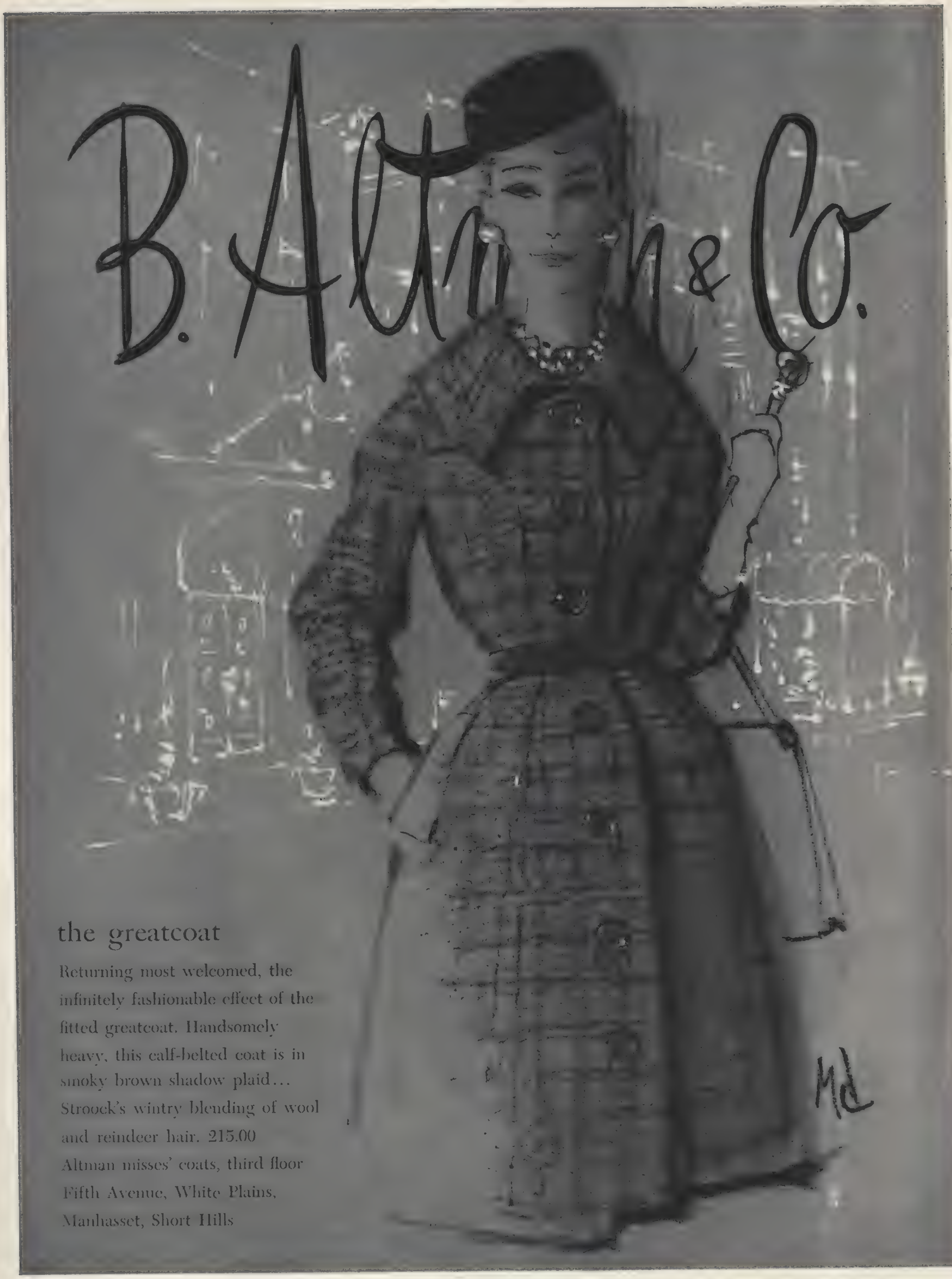
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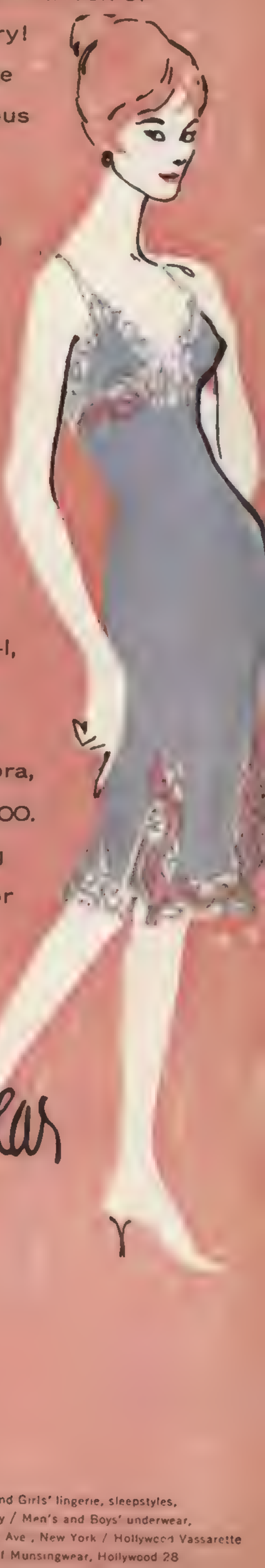


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pure wool jersey, **SIRI**-lined, in beige, blue, green, black or red.
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in gray, charcoal or brown.
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in tan, red, black or blue.
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The Secret of Bruges

BY PAMELA HANSFORD JOHNSON

"Whether the tourist has only a few hours to spend in Bruges," goes the printed guide, "or takes it as a holiday centre. . ."

All wrong. In both respects, all wrong. A few hours in Bruges is like tipping one's hat in passing to Helen of Troy. And it is just through taking it as a holiday centre, a place to sleep in while tearing round a new bit of Flanders every day, that people miss the secret of Bruges altogether. It is a tourist centre only in the sense that tourists scamper through it while "doing" Belgium. A few hours, an evening with the illuminations, perhaps a night or two—it is just no use.

The point is to stay in Bruges and not move, for as long as you can spare the time. You won't need a car; a car is a positive nuisance, since it tempts the visitor to widen his horizons. In Bruges you walk, you sit about, you lose time—not waste it, simply lose it, like a handkerchief or pencil out of your pocket. It is the quietest place under the sun; to slip within it is to slip between the pages of a Book of Hours.

It was one of the world's great cities before the sea silted up and left it dry and thirsting on the plain. Its power and riches melted away. And in place of the merchants, the captains, the bankers, came the tourists who, by their habit of dropping in and out, left it inviolate: a tourist city less like a tourist city than any on this earth.

Bounded by a bracelet of canals, it is a mesh of inner waterways. When I first went there thirty years ago the place names were French: Quai Vert, Quai du Rosaire, Rue aux Laines, Rue Nord du Sablon, Lac d'Amour; now they are the Groene Rei, the Rozenhoedkaai, the Wollestraat, the Noordzandstraat, the Minnewater. Despite a well-heeled, French-speaking *bourgeoisie*, living a brisk social life of dances, parties, tennis, and golf, it is an obstinately Flemish city; if you ask a fervent nationalist the way, he will probably pretend he does not understand French—Quai Vert might be a suburb of Omsk for all he knows or cares.

Visiting Bruges for the first time, nothing is more charming (if impracticable) than to walk from the station to the Grand' Place, which takes about twenty minutes. The first impression is of a bright gay new suburb, with charming parks, geraniums, ornamental waters, an inn called the Watermill, and a general air of scrubbed liveliness. Go down past the inn; now it is reminiscent of the "Backs" at Cambridge. The red and white houses (most of them new) are garlanded with lawns running down to the river, and the willows trail in the stream.

Further, now, into narrower streets, not so new, not so bright. The first wall shrine: a metal Christ in a lantern, with paper flowers, His candle burning. Narrower still, and darker: the first stepped gables. Humble windows veiled in queenly lace, heavy with grapes and vines. Yellow varnished doors.

The bells begin to ring from everywhere, whole tunes and broken tunes, big Bong Bongs, little notes fluttering along like lime flowers on the wind. Turn a corner now, and here it is: the full green beauty of the quays, Dyver, Rozenhoedkaai, Groene Rei, the little boatloads of tourists chugging under the bridges, the man with the

(Continued on page 82)



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The beauty here, with lace-bordered pleated yoke, in bliss blue, petal pink or lemon sherbet. S, M, L. About $8. At better stores everywhere.

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. . . and the joy of wearing Talbott co-ordinates, the color of pale gold! The pullover, with V-line insert and convertible collar, is Taralan Orlon*, full-fashioned and (happy thought) machine-washable. The slim skirt, dyed-to-match wool flannel. Both in a host of fashion colors. Sweater, 34-40, about $11.00. Skirt, 8-18, about $12.00. At fine stores everywhere. Slightly higher west of the Rockies. Talbott, Inc., 1407 Broadway, New York 18, N. Y.



* Dupont's Acrylic Fiber

sweaters and co-ordinated skirts

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. . . and little girls discover why mirrors were made

Creslan, the new acrylic fiber, does wonderful things for girls' coats. It gives them a new luxurious warmth, a cozy softness, a brilliance of color that little girls love. A way of looking beautiful through constant wear, without a care in the world! They clean like little darlings, retain their fashionable shapes through all the emergencies of a girl's life. In a nubby boucle tweed by Strong, Hewat, of 40% Creslan acrylic fiber, 60% wool. At: Arnold, Constable; Emery, Bird, Thayer; Strawbridge & Clothier; Mabley & Carew; Meier & Frank; Smith & Welton; L. S. Ayres & Co. Creslan is a product of American Cyanamid Company, New York.

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A virtuoso stroke . . . the well-conducted wool costume,
its uncluttered sheath plus cropped jacket, about $160.
With sumptuous ranch mink collar, about $235.

Hannah Troy

HAT BY SALLY VICTOR



AUTUMN HAZE® brand, EMBA® natural brown mutation mink

Top priority coat: hemline cuffing, high-flown collaring, deftly planned to spill the wealth of AUTUMN HAZE® brand, EMBA® natural brown mutation mink. Photographed at the Seagram Building by Virginia Thoren Hat—Mr. John

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lies in the soft, silken look, the wearing comfort never before possible in a synthetic. And also in the flattering fit, lasting freshness and automatic wash-and-wear ease.



Leonard J. Fisher for Élan presents a handsome collection of "Ban-Lon" blouses—the first in this country with a yoke lining. Each features self covered buttons and cuff-links, raglan shoulders. *Front.* Shirt, about $16. *Left.* Bow blouse, about $17. *Right.* Jewel-neck blouse, about $16. In beige, pecan, chamois, pale blue, white. Enjoy the beauty of "Ban-Lon" blouses. At Lord & Taylor, New York; Marshall Field, Chicago; John Wanamaker, Philadelphia; Bullock's, Los Angeles; L. S. Ayres & Co., Indianapolis; Halle Bros., Cleveland; or write: *Elan Associates*, 500 Seventh Ave., New York 18.

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The shirt of shirts, Adelaar's great classic with pluperfect tailoring in a pure silk that is hand washable. Gray, white, blue, green, gold, red, coffee and grape. Sizes 10 to 18. About $11.95*. Color coordinated skirt in **LAWFORD'S MUTONE** pure wool plaid in gray with brown, blue, green, gold, red, grape. Sizes 8 to 18. About $12.95*. Adelaar, 525 Seventh Ave., New York 18, N. Y.

At Lord & Taylor, New York; The J. L. Hudson Co., Detroit; Marshall Field & Co., Chicago; Kaufmann's, Pittsburgh; Hutzler's, Baltimore; Dayton Co., Minneapolis; Woodward & Lothrop, Washington, D. C.; Bonwit Teller, Philadelphia; Stix, Baer & Fuller, St. Louis; L. S. Ayres, Indianapolis; Frost Bros., San Antonio; J. W. Robinson, Los Angeles; Roos-Atkins, San Francisco. *Slightly higher in the West

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Pure poetry in design! Silken suedes flashed with beading or satin-and-brilliants. 16.99 to 18.99

Oppenheim-Collins, New York; Mabley & Carew, Cincinnati, Lovemans, Chattanooga; Furchgott's, Jacksonville; and other fine stores. **WOHL SHOE COMPANY** • SAINT LOUIS • A Division of Brown Shoe Company



Vera Stewart

reflects casual elegants for Autumn '59

Nob Hill Neo Classic, this page, left: always good, this year *news,* the superb coatdress
master-crafted in fine woolen flannel. Pewter gray, alabaster blonde or brown. About $125.00.

Biedermeier Belle, left: beautifully bevelled lines in silk tweed parquet plaid.
Black teak combined with walnut brown, celadon green or electric blue. About $140.00.

Opposite page, left, Plaza Provencal: paired to perfection—the cashmere with embroidered marquetry; sheer wool dress.
Bleached wood, African violet, Regency red, Celadon green or Delft blue. About $175.00.

Right, Reseda Renaissance: imported Italian silk for a dress that's fitted mollemente, softly draped as its own chiffon scarf.
Travertine tan, celadon green, antique lacquer red or fresco blue. About $165.00. All in sizes 10 to 20.

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Right: The Cosmopolitan Costume in Lawford tweed with lining and blouse of printed silk. Classic Chanel cut, importantly outlined with crocheting. Blue heather, Mustard gold, Red heather. $110. Above left: The Greatcoat, sumptuously textured in Reindeer tweed. Outsize pockets with flaps that button, and extravagant collar and cuffs. Russet/black, White/black, Green/black, Blue/black. $110. Below left: The Urban Sophisticate in black Bellaine wool, collared and cuffed in Jet velvet. Double breasted and deeply belted. $110. All in sizes 8 to 16. **DAN MILLSTEIN, INC.**, 205 West 39 St., New York 18. At **BONWIT TELLER**, all stores. For other fine stores see page250. Manufactured in Canada by **BARRY LEE**, 1193 Phillips Square, Montreal, P. Q.

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From Millstein: Left: The luxury loving suit—Ordelaine worsted wool tweed shawl collared in mink. Faultlessly fitted in front, gently bloused back, belted and bowed. Grey with Cerulian mink, Brown with Ranch mink, Charcoal Black with Black mink. $125. Above right: The Town Coat, slender of front, lavishly shirred in the back with a collar that buttons. In Black Blin & Blin Imported Elégance wool. $125. Below right: The wonderful Walking Suit in Anglo wool—the barrel shaped jacket with a rich, nubby texture, the skirt lighter weight with a smooth finish. Earthen gold, Normandy green, Mediterranean blue, $100. All in sizes 8 to 16. **DAN MILLSTEIN, INC.**, 205 West 39 St., N.Y. 18. At **BONWIT TELLER**, all stores. For other fine stores see page 250. Manufactured in Canada by **BARRY LEE**, 1193 Phillips Square, Montreal, P.Q.

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freedom of action,
emphasize the "Willow Look",
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created with
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The true beauty of uncluttered elegance ...sheer wool Or-de-laine sheath, dramatized with jewel-pinned Scottish kilt belt ♥ At fine stores or write Alison, 530 Seventh Avenue, New York 18, N. Y.

Alison
wonderland

The Secret of Bruges *Continued from page 64*

megaphone; and in the Rozenhoedkaai, the most beautiful corner of all, the probing swans clustered together into a huge white rose.

Over the roof tops is the octagonal tower of the Belfry, signpost of the city. In Bruges it is impossible to get lost. You are miles away from it, you think. You are tired. The bells sound bleak and distant. You make a Proustian turn round an unfamiliar corner and are checked by the thing itself: the Cloth Hall with the Belfry above, the Lion of Flanders flapping on the standards, black and crimson and gold.

The centre of this splendid square is a vast car-park, which is a pity. The green statue of Jan Breydel and Pieter de Coninck, the butcher and weaver who organized a successful revolt in 1302 against their overlords, looks small and swamped in a flood of big, glossy cars. The trams that once clanged over the cobbles have gone. But still the Brugeois sit outside their cafés, drinking beer and listening to the Carillon. They are cheerful and prosperous in this living town with which they have encrusted the past.

But they have protected the past pretty carefully. As in Venice, there are restrictive laws to control dangerous flights of fancy: neon-light signs and enamelled advertising plates are banned on façades within the periphery of the old city, and a shopkeeper contemplating a new awning must submit to the city authority a sample of the textile he has in mind. When they rebuild, it is with care. When the old Craenenburg Palace fell down, the Brugeois built an honest replica; it looks much the same as it did when the townsfolk imprisoned in it Count Maximilian, and made him witness the torture of his minister, Lanchals, on the rack the latter had had the misfortune to invent. It is a café these days.

At the Groeninge Museum, a new building near the exquisite paddock of Notre Dame, there are five rooms of the most wonderful painting in the world, faultlessly hung: Jan van Eyck's "Van der Paele Madonna"; David's ravishing "Baptism of Christ," with the pearl-faced women inattentively praying in the Courbet-coloured wood; Memling's "St. Christopher"; Bosch's "Last Judgment"; and again David, with his beautiful horror picture depicting the flaying of the judge who has taken bribes.

Sit in the paddock or walk about the town, and you will see, alive and alight, the faces these men painted: in a priest, the embarrassed Canon van der Paele; in the woman in the pastry cook's shop, canny Margaret van Eyck; in the baker delivering loaves, the thoughtful, dedicated flayer of Sisamnes, no sadist, simply a man who thinks that anything worth doing is worth doing well.

What have *we* been doing, and what's the time? Time for lunch—somehow we have lost a bead or two from our string of hours and can't imagine where they have gone. Afternoon and evening stretch ahead. This is autumn, with the light solemn and the air still; the leaves are just beginning to fall from the limes. There is a carillon concert tonight, but that is all. The great event, the Procession of the Holy Blood, takes place in May; the pageant play is five-yearly, so we shan't see that again till August 1962. We have lunch (and a large, fine one —soup, *fondue au parmesan*, steak, pastries, fruit, cheese, for about $1.68 a head, in the Café Vanden Berghe) and then we walk up to the Minnewater and the Béguinage.

The Béguinage is an open square of grass and trees, surrounded by small, whitewashed almshouses of the late seventeenth century. In spring, when the daffodils are out, the sisters walk, singing a Latin hymn, in procession round the square and into the small chapel. Outside is the lake of grey satin, embroidered with swans and willows. You may, if you want to, throw a coin in and wish for a lover, then walk along the ramparts to the Porte de Gand and back down the Lange Straat towards the Grand' Place.

At night you will see the illuminations, which are continued until the end of September and attend the *Son et Lumière* in the courtyard of the Gruuthuse. The Belfry itself is splendid on the indigo sky, its hard, serviceable, burgher's headpiece slanting backwards as if pegged upon the stars. In the Place du Bourg the wonderful town hall is a mass of little silver kings and noblemen, Tenniel chessmen carved in stone.

All the finest buildings in this town are civic, rather than ecclesiastic; they were erected by the successful lords of the Middle Ages, businessmen, tax-gatherers, shippers, merchants. The palaces, streaming down into the floodlit waters, were the houses of patricians in a great trading port; the Cloth Hall with its Shakespearean inner court ripe for the entry of an ostler with a lantern and news of Robin Nightwork, is the handsome seat of bosses.

If you dine, rather expensively, at the Duc de Bourgogne, perhaps the smartest hotel-restaurant in Bruges with the most enchanting site of all, you may gaze out from the terrace over the Rozenhoedkaai to the fine seventeenth-century courtyard just off the Wollestraat, which looks Swiss or Germanic rather than Flemish. When I first went to Bruges, in place of the Duc de Bourgogne was a modest café with a little dancing floor; one sat for hours over a single coffee and danced to a mechanical piano. One was in love there. But if the place is different, the enchantments remain: the bell-haunted quietness, the swans glimmering in the dusk or swimming up sparkling through flushes of gold and silver light, the inevitable visitor leaning on the parapet of the courtyard opposite, looking out across the water.

Well, you say, so much for one day. But what about tomorrow?

Tomorrow you go to the Memling Museum and see the Floreins altarpiece, infinitely gentle, with the softness of velvet and fine wool; you see Saint Ursula's huffy little virgins being shot through with arrows. You visit the Gruuthuse Museum, which holds the domestic history of Flanders. You go on a motorboat tour along

(Continued on page 97)

Alison wonderland

In sylvan settings or city streets, always elegantly at ease... Alison's sheer wool Or-de-laine. The two-piece costume with demi-fit jacket and satin bodice; or the tie-collared sheath with tri-color bands ♥ At fine stores or write Alison, 330 Seventh Avenue, New York 18.

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Beautifully designed skirts are the mainstays of your wardrobe: wool plaid imported from Scotland, with leather belt.

Full flare of coat, enormously pocketed, belling out over the slimmest sheath. In our exclusive Italian tweed by **Pembroke.** Black, crossed with white, blue or coffee. Sizes 5 to 15. About $80. At Bergdorf Goodman, Bramson's, Chicago; Best's Apparel, Seattle; Jackson-Graves, Minneapolis



MAM'SELLE

by Betty Carol

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French baroque... hand-sculptured pearls and sapphires, simulated and superb. Great style in a three-row necklace, *18.00* Intertwined expansion bracelet, *15.00* Oval earrings, *3.00* Pearls also with emeralds or lopho, that new peacock-hued Parisian fancy.
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pat premo



For "dinner-and-on" evenings. Page 252 tells more about it, where to buy it.

new shape of Elegance: the draped wool

Gone the concealing line—the bold brash color! Here, instead, a new soft shapely look that takes its loveliest form in wool. Proving the point—these gentle jerseys that flow freely . . . then strategically hug the waist. Only jersey of wool drapes with such finesse . . . imparts such classic beauty of line. And because of wool's canny resistance to wrinkling, sagging, the new noon-to-nighttime jerseys stay elegant through endless hours of wear. Wool jerseys here by designer Donald Brooks of Townley, in mauve, surprise color of fall.

At Julius Garfinckel & Co., Washington; Lord & Taylor, New York; Kaufmann's, Pittsburgh; Jenny Co., Cincinnati. Or write WOOL, Dept. V-2, 420 Lexington Ave., N.Y. 17, N.Y.

nothing measures up to **Wool**

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in length and line.
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Perfectly timed: Hockanum tweed perfectly dressmade into the suit that's rarely in the closet because it's usually on. Junior sizes. About $70.00. At Lord & Taylor, The Blum Store, Marshall Field.





Drawing by Norma Wellver

La Vigna

Portrait for a connoisseur in ***Connoisseur® Cashmere:***
a coat that sweeps from the shoulders in soft, melting folds as befits the world's finest cashmere.
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Richard Avedon

Silver Mist, luminous new tone by **VANITY FAIR,**
shown against Brown Haze, both wonderful with the neutrals arriving in fashion.
This nylon tricot slip with eased silhouette, adorned with lace and satin. 12.95

Vanity Fair Mills, Inc., 640 Fifth Avenue, N. Y.



every *Bali* has a bow and so do girls who wear them

The bow on every Bali bra is sweet strategy that brings glory to the bosom.

The nicest stores have Bali. Bali Brassiere Company, Inc., 393 Fifth Avenue, New York 16.

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so little care, so little cost—what a lovely way to be lazy!

Enough to make anybody a homebody—the new at-home wear of 50% "Orlon"* acrylic fiber and 50% rayon! It feels marvelous on, so soft, warm, and light—thanks to "Orlon"! And this loungewear goes right in the washing machine . . . drip-dries like new, bright and beautiful. Best of all, you can indulge in all sorts of styles, because they cost so much less than you'd expect!

Shown above, the Hay tartan (red and green). Also in the McLeod tartan (navy and green). Sizes 10-18. About $13 (slightly higher on the West Coast). At **BONWIT TELLER,** New York, Chicago, Cleveland and Boston; and at other fine stores.

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*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR FASHIONS SHOWN HERE.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

THANK YOU, DU PONT, FOR TELLING THE WORLD ABOUT ROYAL "O" LOUNGEWEAR CREATED BY

Comfy Robes!



You'll love this wonderful new U.S. Royal Fabric, a miracle blend of 50% Orlon, 50% Viscose! Royal "O" gives you, for the first time, the warmth and weight of wool plus crease resistance and completely machine washable, little or no ironing ease of care. Royal "O" is non-allergic, never itches or irritates. New too... magnificent vat dye plaids previously available only in costlier woolens. The duster or two-piece lounge pajamas, in authentic tartans . . . McLeod navy and green, or Hay red and green. Sizes 10 to 18. Each, about $13. At the following fine Mutual stores, or write: Comfy Robes, Inc., 149 Madison Avenue, New York 16.

Binghamton, N. Y., Fowler, Dick & Walker, Inc.
Buffalo, N. Y., Adam, Meldrum & Anderson
Charleston, W. Va., Stone & Thomas
Chattanooga, Tenn., Lovemans, Inc.
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In Southern California, Broadway Dept. Stores Inc.

PRICES SLIGHTLY HIGHER ON THE WEST COAST

THE SECRET OF BRUGES

Continued from page 82

the canals: "Heads down, please!" under the bridges—and down they have to go unless you want them knocked off—under the bridges with their sour smells, both fresh and rotten, and into the open water again which smells of apples and the sea.

Above are the fine simple houses, and Jan van Eyck in green-bronze turns his back upon the oncoming boat. You can walk further along the canals after that, and find a pale-blue house standing like a stern dream above a quay where the waters are as still as glass, untroubled even by the brushing of a willow tree. And then you can walk and walk, in and out through the gabled canyons of the city under the canopy of bells, and then . . . you can do everything all over again, today, next day, any day, with the hours slipping unnoticed from the string till they are all gone, and you must pack your bags.

Bruges is a town for the contemplative, for people who like to sit about by water, who like to look at paintings, who like to read in peace and quiet, who like to eat some of the best and least fussed-about food in Europe without giving food too strained an attention. In Joye's, the pastry cook's in the smart main shopping street, there are chandeliers, there is brocade, there are marvellous ices and a lovely air of harmless marginal greed.

Bruges is a town with a lively, even a chic life of its own, which is, of course, no business of ours. The Middle Ages are for us. This town has a *farouche* and bloody history. Here, where these smart cars are parked, they tortured heretics and rebels, heated irons for them, blew them up with water. The men of Ghent came over to massacre the men of Bruges; on the following week there was a return match.

They were extravagant people in their way, stolid and extravagant at once. There is a story that the architect of Notre Dame, when the work was completed, looked up and saw that the spire was slightly out of true. Unable to endure the sight, to have his failure forced daily upon his eyes, he rushed up to the top of it and dropped off. It isn't a true story. But it is a true Flemish perfectionist story, nevertheless, and one likes it.



ELEGANCE ON THE CUFF

Charles Dickey's chiffon wool flannel for autumn occasions. Detachable linen cuffs, back zipper ease. In Pale Black, Pale Grey, Milk Chocolate, Oxford Blue. About $70.00.

At Bonwit Teller, Julius Garfinckel, Neiman-Marcus

Or for a fine store near you, write:

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• SLIGHTLY HIGHER IN THE WEST

MOST FASHIONABLE ARRANGEMENTS you can make for the afternoon, sheer wool crepe in the shape of an ensemble. Short, supple jacket wrapped high over a figure-perfect empire sheath. And, completely lined. Black, royal, taupe, green. Sizes 5 to 15. About $40*. At fine stores listed or write to Jane Andre, 16 Minna Street, San Francisco 5, California. De Pinna, New York; Julius Garfinckel, Washington, D.C.; Wanamaker, Philadelphia; Hochschild-Kohn, Baltimore; Higbee Co., Cleveland; Sakowitz, Houston; J. W. Robinson, Los Angeles; Joseph Magnin, San Francisco



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We introduce a great new scientific achievement...a "natural" fabric combining the luxury of finest silk crepe without the fragility...and the miracles of 100% textured Dacron!† Siltessa* is opaque yet porous...breathes for year 'round comfort...free of static and lint, resists soil and wrinkling, stays fresh, won't cling or pill...*can be machine washed and dried or drip dried,* tailors exquisitely without puckering. Created exclusively for Pilot by Fuller Fabrics and designed in blouses of great beauty by Pilot. In fashion-new misty colors: white, beige, blue, grey, pink and gold. About $7. Sizes 32 to 38. At fine stores, or write *The Kramer Co.,* 1407 Broadway, New York 18.

*TM †DUPONT POLYESTER FIBER



"The Royal Hawaiian is my kind of hotel, with its intriguing Moorish architecture, fabulous service. Just couldn't resist tourist-posing against their fantastic Banyan tree. I picked the perfect island-spanning costume—Paul Parnes yarn dyed worsted dress and scarf-tie jacket. It has the sophisticated look that I love!"

(Right) "The luxurious entrance of the fabulously designed Surf Rider Hotel. The dress making me feel so festive is Paul Parnes satin-touched crepe, with just a hint of blouson shaping at the back." At fine stores everywhere. For nearest store see page 256. And remember, you can use your Diners' Club card all over Hawaii!



The Paul Parnes signature visits Sheraton Hotels in Hawaii



Designed by Beni Claire

"Lovely, lovely Moana Hotel on palm-lined Kalakaua Avenue. Our rooms have a view of Waikiki Beach that's memory-making! This suit of mine has gotten more compliments! It's very slimming, which is a blessing with all this fabulous food! 100% wool tweed bordered with Paul Parnes genius-strokes of braid."

(Right) "The Royal Hawaiian's Surf Room. Overlooking Waikiki and Diamond Head Mountain. My Paul Parnes dress is yarn dyed worsted with reembroidered Alencon lace at the waist, the cowl collar ties at the back." For the nearest store, see Page 256. And remember, you can use your Diner's Club card all over Hawaii!



The Paul Parnes signature visits Sheraton Hotels in Hawaii

Designed by Beni Claire



PHOTOGRAPHED IN HAWAII BY WILLIAM WARD LEWIS BAGS HATS BY JOHN FREDERICS

"Look! even the sun umbrellas are ingenious at the Royal Hawaiian! There was a marvelous show at their night club last evening—and now we're about to have a pineapple refresher and lunch. My costume is actually a charming crepe-top wool dress and jacket, very subtly shaped . . . the special Paul Parnes magic."

(Right) "By the sea-blue pool of the Princess Kaiulani Hotel. Our room has a lanai-terrace, facing the hills. My soft-textured worsted suit, jet buttoned, has a removable scarf-collar with a dressy velvet collar underneath." For the nearest store, see page 256. And remember, you can use your Diners' Club card all over Hawaii!



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But above all, the rare perception of a woman like Estée Lauder who knows almost better than anyone how to keep you looking younger, fresher, lovelier than you ever dreamed possible. She has created what she likes to think of as "a goldmine of beauty"—her Creme of Creams, RE-NUTRIV. This treasury of some of the world's costliest ingredients includes Turtle Oil, Shark Oil, Royal Jelly, Silicone and Leichol, plus 20 additional ingredients never before blended into one jar of cream. This concentration of youthgiving agents helps rebuild and firm the skin, reflecting the freshness and radiance of a years-younger complexion.

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Costly? Yes, but so rewarding!





Estée Lauder 666 Fifth Avenue · New York 19



See I. Doctor advertisement on page 165.

Larry Aldrich *makes fashion news as usual... black pebbly wool for a dress and jacket that merit equal billing—designed by Marie Mc Carthy—about $160*

LORD & TAYLOR, New York; THE JENNY CO., Cincinnati; SIBLEY, LINDSAY & CURR CO., Rochester; BRAMSON'S, Chicago; JOSEPH MAGNIN, San Francisco.




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An Irish fox hunt over stone-wall country

BY ANITA LESLIE

EDITOR'S NOTE: *Anita Leslie, who has a large family claim in the small world of great people, is the author of the book,* Fabulous Leonard Jerome, *the story of that extraordinary American, grandfather of both Sir Winston Churchill and her own father, Sir Shane Leslie. With her husband, William King, and their two children, Miss Leslie lives in Ireland in the enormous, ugly, square castle Oranmore in County Galway.*

"Every top hat in Connaught is being brushed and every horse for fifty miles will be out," said the old farmer. "Most of us are taking a full holiday and pubs around Turlochmore will make a fortune."

The Galway Blazers do not often issue an invitation to another pack of foxhounds to hunt in their famous stone-wall country but this year the joint masters, Paddy Pickersgill and Lord Hemphill, arranged a gala day for western Ireland. They asked Major Victor McCalmont, huntsman and joint master of the Kilkenny, to travel a hundred miles, stay overnight, and hunt his hounds over their best country—the biggest, driest green fields, the cleanest stone walls.

No small preparation has to be made. Guests must be put up in country houses, while their horses neigh, outraged at strange surroundings, in the stables. Every bucket and blanket and hay net has been borrowed. Every horse that can be hired for love or money is booked weeks ahead and farmers who have time to take their draught horses out of the harness and school them over a few jumps get busy polishing and mending that saddle which every Irishman keeps in his kitchen.

Perhaps the sole people not to appreciate this visit were the Galway hounds themselves who listened in horror to the tumult of a new pack arriving in their kennels for two nights of jealous bickering. More bitter must have been their feelings when next morning the hound van drove these strangers off to the meet at Turlochmore—a wide green stretch around which the loveliest covers lie.

Little work was done on surrounding farms that day as a great crowd watched the hundred odd horses move off the turloch (in Ireland a turloch is the area of velvet green grass which covers an underground river—it may flood but always remains crisp and springy for galloping hoofs).

Lord Hemphill and Paddy Pickersgill (who hunts the Blazers as did his father, famous Jo Pickersgill) rode with Major McCalmont and his whips to point out the most hopeful draws, while behind them streamed the Galway hunt members with visitors from every county in Ireland, and behind them, again, the lads on foot and, most agile of all, those who were prepared to ride the fields on bicycles and throw them over the stone walls.

Red, green, and black coats mingled with the mountain farmers. Captain Philip Profumo, a former master of the Blazers, had flown from Warwickshire to ride in scarlet cutaway tail coat giving the English county tone. Friends in their checked caps, and trousers tied with string, welcomed him back to the country.

And Mrs. Lance Smith, wife of another ex-master, had come to taste again the joys of this country where for three seasons she rode on First Whip. And the lads all remembered her with pride. "Isn't it Stella Smith back in her red coat! Wouldn't I be proud to get her to ride a horse of mine!" Stella, of course, being something quite special across country.

Lady Ampthill, famous English horsewoman and master of the Ballymacad (the only woman sidesaddle and "she'd improve the look of any hunt at all in her green coat"), rode chatting to a top-hatted priest who had driven his horse fifty miles from County Clare, while Father Hyland, parish priest of Galway City, gave his four-year-old a few schooling jumps to settle him down. ("Aren't the holy fathers great sports and isn't it lucky they don't hear confessions on a Thursday!")

Lady Hemphill and Lady Waterford, impeccably turned out and first class across country, trotted beside two wild-eyed ponies carrying the blacksmith's sons. Behind them came Micky Dempsey, 15-stone farmer and horse breeder, who had tucked his trousers in his socks to enjoy a bit of sport, on a strong grey that no one else could hold—and what Mick Dempsey doesn't jump when hounds get going can be written off as unjumpable.

Major Dick Lovett, English cavalry officer who settled here just for the hunting, moved along with Tommy Kelly and Paddy Murphy, the Galway vets whose horses looked as if they were going to burst out of their satin skins.

Chris and Eugene Daly, sporting brothers who run a shop in Athenry and hire out their nine hunters to those who can ride at Galway walls, were gallivanting around keeping an eye out for strangers in trouble.

It was not so easy to find foxes this bad-scenting day, but when one went away from the rise over a glorious stretch of country, the field spread out and spectators watched, breathless, from a hilltop, as the hundred horses spread out over the famous open country where horses can jump at almost any point over the lace-stone walls that crumble if touched by a flying hoof.

A landowner remarked, with impeccable logic, as he watched an untidy, unsuccessful horseman trying to jump out of a boreen, "If ye come to knock down my walls ye might put on a red coat to do it." Children rushed to cottage doors and babies were carried up haystacks—often by old grannies whose comments on the riders varied: "There's a loovely lady for ye"; "Not her, sure, not the one with her face all flabbergasted with rouge."

Now the country boys who hadn't got a mount could find "divarsion" catching the loose horses of others and when hounds checked, the hunt (which had lost many original members) had collected a number of new followers jogging along bareback on farm horses and popping casually over many a wall—who could resist joining the fun when fun raced so magnificently up to the door?

Then came a long hack and the buzz of conversation returned with slackened pace. "I say, thank you so much for bringing my horse back." "I'm afraid I don't remember your name but didn't you pull me out of a drain in Carlow last year?"

Late in the day, when over half the field had fallen out, a second fox was found and as it went away the Galway Blazer regulars gasped with chagrin. He had chosen the one dreadful patch of country—a one-hundred-acre wilderness of loose stones called Costello's Rocks.

"Is this still your great open country?" mocked visitors as they clattered across scenery faintly resembling the moon, and the sounds as of a thousand lost horseshoes tinkled beneath their hoofs.

But the fox, not knowing he had distinguished strangers in his country, doubled back over the rocks and dusk had fallen when, after six hours' riding, Major McCalmont called off his hounds. The field, reduced to some thirty riders, thanked him heartily for the day's sport and turned their tired horses homeward. All had either a long hack or a long drive in a horsebox, and lucky were those who could afford the time to stop for a drink in the crowded pub of Turlochmore where stories of the day's doings were already improving their flavour as pints of porter passed over the counter.

Cottage and castle and inn had enough to talk over that night. While horses nuzzled greedily at their hot bran mash and hounds growled boasts and insults over the kennel rails, the visitors from "all over" had to agree—there is no country left in this world better to ride over than the old kingdom of Connaught.

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1 The side-pleated flared wrap coat...a picture of grace in motion. Added attraction: the smart notched collar. Shown in Oyster.

2 The shaft-straight front, its silhouette flaring into back fullness...with the easy fit of the raglan sleeve. Buttoned all the way, Byron collared. Shown in Wild Rice.

3 A dashing curve of collar gives flowing elegance to the slim line of the wrap coat, gentled with softly gathered yoke-effect back. Shown in Bamboo.

4 Just toss it on and wrap it about you...what could be more wearable! A note of drama... the sloped and deeply notched collar. Shown in Oyster.

5 A most beloved American casual...the double-breasted ocean-pearl buttoned coat, notch-collared...plumb-line straight. Shown in Bamboo.

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IN EL ELEGANT KASHMOOR AT ABOUT $90.00.

6 Return of a fabled fashion! The voluminous greatcoat, wrapped and belted, tucked at the waistline to fall in swashbuckling fullness. Shown in Vicuna colour. In El Elegant Kashmoor, about $100.00 Also in Cashmere "400"

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Gus Mayer

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Anderson, S. C. ..... Vogue
Atlanta, Ga. ..... Joseph's
Atlantic City, N. J. ..... Homberger's
Austin, Tex. ..... Marie Antoinette
Baltimore, Md. ..... Wolf Cohn
Bangor, Me. ..... Rines Co.
Bethesda, Md. ..... Claire Dratch, Inc.
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Bridgeport, Conn. ..... The Lee Shop
Brookhaven, Miss. ..... Benoit's
Brookline, Mass. ..... Edett's, Inc.
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Buffalo, N. Y. ..... Joseph's
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Chattanooga, Tenn. ..... Pickett's
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Jackson, Miss. ..... Kirkland Wyatt
Jacksonville, Fla. ..... Purcell's
Kansas City, Mo. ..... Chasnoff
Kiamesha, N. Y. ..... Irving Cohen, c/o Concord Hotel
Lafayette, La. ..... Wormser's
Lake Charles, La. ..... Riff's
Lansing, Mich. ..... Style Shop
Las Vegas, Nev. ..... H. B. Burnett
Lewiston, Me. ..... Ward's
Lima, O. ..... Jocele's
Little Rock, Ark. ..... Jack Fine Style Shoppe
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Peoria, Ill. ..... Lynne's
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Pittsburgh, Pa. ..... Maxine's
Pocatello, Id. ..... Le Vine, Inc.
Portland, Ore. ..... Bedell's
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Providence, R. I. ..... Lee's
Raleigh, N. C. ..... Mac Joseph's
Reading, Pa. ..... Jeannette Shop
Richmond, Va. ..... Purcell's, c/o Greentree's
Rochester, N. Y. ..... Suburban Fashions
Rockford, Ill. ..... Wilda Carter
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Rockville Centre, N. Y. ..... Harmon Shop
St. Joseph, Mo. ..... Einbender's
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Washington, D. C. ..... Eriebacher's
Waukegan, Ill. ..... Hein Co.
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Williamsport, Pa. ..... Lynn Hayes
Wilmington, N. C. ..... Wonder Shop
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Zanesville, O. ..... Weber's

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RIGHT: Italian wool rib-knit sheath, fully silk lined, lustrously accented by matching satin collar, waist-slimming satin cummerbund; in black or brandy, sizes 8-16, about $65.

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Butterscotch plaid tweed

The following is a list of shops in other cities

across the country and in Bermuda

where the David Crystal dress shown on page 203 may be found.

Aberdeen, S. D.	Marie O. Simmons
Abilene, Tex.	Grissom's
Albuquerque, N. M.	Bartley's
Alhambra, Calif.	Bragg's
Allentown, Pa.	Mr. Charles
Altoona, Pa.	Brett's
Amarillo, Tex.	Blackburn Bros.
Americus, Ga.	A. Cohen
Anderson, Ind.	Gates
Anderson, S. C.	Vogue Shop
Ann Arbor, Mich.	Goodyear's
Asbury Park, N. J.	Dainty Apparel
Asheville, N. C.	John Carroll
Atlanta, Ga.	Leon Frohsin
Aurora, Ill.	Jackson's
Baltimore, Md.	Schleisner
Bay City, Mich.	Mary K. Dress Studio
Beloit, Wis.	"Countrywear"
Berkeley, Calif.	Bernice Dinwiddie
Berwick, Pa.	Nellie Welliver
Binghamton, N. Y.	Drazen's
Birmingham, Mich.	Kay Cooley
Bloomington, Ind.	The King's Shop
Bluefield, W. Va.	The Thornton Co.
Boise, Idaho	The Mode
Boston, Mass.	Sporting Tailors
Boulder, Colo.	Scot's Ltd.
Bowling Green, Ky.	Fashion House
Bradenton, Fla.	Montgomery Roberts
Breckenridge, Tex.	The Hat & Gown
Brockton, Mass.	Madeleine's
Bronxville, N. Y.	The Tweed Shop
Buffalo, N. Y.	Hengerer's
Burlingame, Calif.	Robert W. Gates
Calexico, Calif.	Irene's Dress Shop
Cambridge, Mass.	Gertrude Singer
Canaan, Conn.	Dorothy's Shop
Cape Girardeau, Mo.	The Buckner-Ragsdale Co.
Carmel-by-the-Sea, Calif.	Cinderella Shop
Catskill, N. Y.	Hill 'n Vale
Chambersburg, Pa.	The Little Shop
Chevy Chase, Md.	Tweeds 'n Things
Chicago Heights, Ill.	The Rau Store
Chillicothe, Ohio	Tudor's, Helen and Mary
Cincinnati, Ohio	Jenny's
Clarksburg, W. Va.	Watts-Sartor, Lear
Columbia, S. C.	Mary Lowe
Corona del Mar, Calif.	O'Brien's
Cortland, N. Y.	G. H. Wiltsie
Cumberland, Md.	Peskin's
Danville, Ill.	Parisian-Oscar Meis
Danville, Va.	Belk-Leggett
Darien, Conn.	Inez
Davenport, Iowa	Petersen-Harned-Von Maur
Dayton, Ohio	Billy Lewis
Decatur, Ill.	Semmel's
Des Moines, Iowa	Younker's
DuBois, Pa.	Leonardson's
Duluth, Minn.	Arthur Silver
Duncan, Okla.	Mildred's
Easton, Md.	Bird-Speakman
Elgin, Ill.	The Boutique
Elkhart, Ind.	Stephenson's
Erie, Pa.	Jeane Louise Shoppe
Eugene, Ore.	Russell's Bon Marché
Eureka, Calif.	White House Fashions
Evansville, Ind.	Strouse & Bros.
Fairmont, Minn.	Georgia's
Fargo, N. D.	Store Without A Name
Fayetteville, Ark.	Silverman's
Flint, Mich.	Christie Shop
Florence, S. C.	Nettie Elizabeth Shoppe
Fort Collins, Colo.	Julian's
Fort Dodge, Iowa	Hollywood Style Shop
Fremont, Ohio	Schmidt Hat & Gift Shop
Gloucester, Mass.	Adasko's
Grand Forks, N. D.	Bray's
Grand Rapids, Mich.	Alice Jane Dows
Great Falls, Mont.	Beckman's
Green Bay, Wis.	Wassersteen's
Greenville, N. C.	Brody's
Hamilton, Bermuda	Cecile
Hammond, Ind.	Carrie Long
Hanford, Calif.	Mirviss
Harlingen, Tex.	Brasher-Jones
Harrisburg, Pa.	Wm. B. Schleisner
Hartford, Conn.	Stackpole, Moore, Tryon
Haverhill, Mass.	Pauline's Dress Shop
Hazleton, Pa.	Mary Walker
Helena, Ark.	Holloway's
Henderson, Ky.	Bohn's Ready to Wear
Highland Park, Ill.	John Stevens
Holland, Mich.	Jeane's
Huntington, W. Va.	Brown's Apparel
Indianapolis, Ind.	Wm. H. Block
Iron Mountain, Mich.	Colenso's
Ironwood, Mich.	Eva Wurl
Jackson, Miss.	The House of Overton
Jackson, Tenn.	Kisber's
Jacksonville, Fla.	Levy's
Jamestown, N. Y.	Nord's
Jefferson City, Mo.	The Purple Shop
Johnson City, Tenn.	King's
Johnstown, Pa.	Brett's
Joliet, Ill.	Al Baskin
Kansas City, Mo.	Swanson
Kinston, N. C.	Brody's
Knoxville, Tenn.	Rich's
Laguna Beach, Calif.	Town 'n Surf
Lafayette, Ind.	The Fashion
Lansing, Mich.	The Style Shop
La Salle, Ill.	Blakeley's
Lexington, Ky.	Meyers
Lima, Ohio	Jocele's
Lincoln, Neb.	Miller & Paine
Logan, Utah	Allens Ladies Store
Logan, W. Va.	Peery's
Logansport, Ind.	Viola's Dress Shop
Longview, Tex.	Riff's
Louisville, Ky.	Byck's
McAllen, Tex.	Ladies Supply
Macon, Ga.	Stephens
Madison, Wis.	Simpson's
Manchester, N. H.	Beauregard Sisters
Mankato, Minn.	La Vogue
Mason City, Iowa	Damon's
Massena, N. Y.	Rose Kauffman
Memphis, Tenn.	Minor-Francis
Miami, Fla.	Eleanor's House of Fashion
Midland, Tex.	Grammer-Murphey
Milwaukee, Wis.	MacNeil and Moore
Minneapolis, Minn.	Harold
Minot, N. D.	Bader's
Missoula, Mont.	King's Dress Salon
Moberly, Mo.	Nola Leach
Modesto, Calif.	Lee's
Monroe, La.	Bella Scherck Davidson
Montgomery, Ala.	Tommy's
Morgantown, W. Va.	Finn's
Mount Airy, N. C.	Harrison's
Mount Pleasant, Mich.	Virginia's
Muskogee, Okla.	Calhoun's
Nashville, Tenn.	Grace's
New Bedford, Mass.	Lloyd's
New Britain, Conn.	Jartman's
New Canaan, Conn.	Cherida
New Haven, Conn.	Fred Phipps
New London, Conn.	The Sports Shop
Newburgh, N. Y.	M. & E. McManus
Niles, Mich.	Worth's
Norfolk, Va.	Sarah Cohen
North Adams, Mass.	Esther Jaffe Ryan
Ocala, Fla.	Blocker's
Odessa, Tex.	Bateman's
Omaha, Neb.	Nebraska Clothing
Orlando, Fla.	Dickson & Ives
Park Ridge, Ill.	The Park Shop
Philadelphia, Pa.	Strawbridge & Clothier
Phoenix, Ariz.	Gerry McNamara
Pine Bluff, Ark.	Cohen's Fashion Shop
Pittsburgh, Pa.	Kaufmann's
Pittsfield, Mass.	England Bros.
Plainfield, N. J.	The Ida Gavett Shop
Ponca City, Okla.	French's
Pontiac, Mich.	Bloomfield Fashion Shop
Portland, Ore.	Nicholas Ungar
Poughkeepsie, N. Y.	The Up-To-Date Co.
Princeton, Ill.	Alma Magnuson
Princeton, N. J.	Elise Goupil
Providence, R. I.	Mills Sisters
Pueblo, Colo.	House of Brides
Racine, Wis.	Murray-Held
Raleigh, N. C.	Adler's of Raleigh
Redding, Calif.	E. Tatler
Reno, Nev.	Hatton's
Richmond, Ind.	Palais Royal
Ridgewood, N. J.	Jenny Banta
Ridgway, Pa.	Linnea's of Ridgway
Riverside, Calif.	The Harris Co.
Rochester, N. Y.	The Lita Shop
Rockford, Ill.	Edith Parrish
Rockton, Wis.	Countrywear
Rolla, Mo.	Hope Dress & Gift Shop
Rome, Ga.	Esserman's
Roseburg, Ore.	Mabel Lewis
Saginaw, Mich.	Mader Shop
St. Joseph, Mo.	Einbender's
St. Paul, Minn.	Frank Murphy
Salem, Mass.	Newmark's
Salem, Ore.	Towne Shop
Salisbury, Md.	Benjamin's
Salisbury, N. C.	Purcell's
Salt Lake City, Utah	Arthur Frank
San Angelo, Tex.	Hemphill-Wells
San Bernardino, Calif.	The Harris Co.
San Fernando, Calif.	Lucille's Round the Clock
San Marino, Calif.	Damon's
Sarasota, Fla.	Montgomery Roberts
Savannah, Ga.	Fine's
Scarsdale, N. Y.	Charles N. Mead
Schenectady, N. Y.	Barney's
Scranton, Pa.	Florence Hinerfeld
Sharon, Pa.	Garrick's
Sheridan, Wyo.	Angionette's
Sikeston, Mo.	Buckner-Ragsdale
South Bend, Ind.	Worth's
South Orange, N. J.	Gemini
Spartanburg, S. C.	The Aug. W. Smith Co.
Spokane, Wash.	Town and Country
Springfield, Ill.	Myers Bros.
Springfield, Mo.	Neff-Petterson
Sterling, Ill.	The Little Gallery
Steubenville, Ohio	Hal Lewis
Stevens Point, Wis.	Campbell's
Stockton, Calif.	The Sterling
Stroudsburg, Pa.	Frances Burrows
Summit, N. J.	Miss Nellie
Swampscott, Mass.	The Designers Shop
Syracuse, N. Y.	E. W. Edwards
Tacoma, Wash.	Lou Johnson
Terre Haute, Ind.	Jame Wolf
Toledo, Ohio	Rochelle's
Topeka, Kansas	Harry Endlich
Uniontown, Pa.	Ina's Dress Shoppe
Utica, N. Y.	Eleanor Clinton's
Vallejo, Calif.	Rosée
Walla Walla, Wash.	Gardner's
Warren, Ohio	The Rappold Co.
Wausau, Wis.	Schmidt's
Washington, Pa.	Hal Lewis
Waterloo, Iowa	Sweeney's
Waynesville, N. C.	Hale's
Western Springs, Ill.	Myree Fashions
Westfield, N. J.	Jane Smith
Wheeling, W. Va.	Hal Lewis
White Sulphur Springs, W. Va.	Alanson's
Wichita, Kansas	Lewin's
Wichita Falls, Tex.	Reed's Parisian
Williamsport, Pa.	Jones Specialty Shop
Wilmington, Del.	Strawbridge & Clothier
Wilmington, N. C.	Belk Beery
Winona, Minn.	H. Choate
Woodbury, Conn.	Jean Hutchinson
Woodstock, Ill.	Rosewood Apparel
Wooster, Ohio	Beulah Bechtel
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by David Barr

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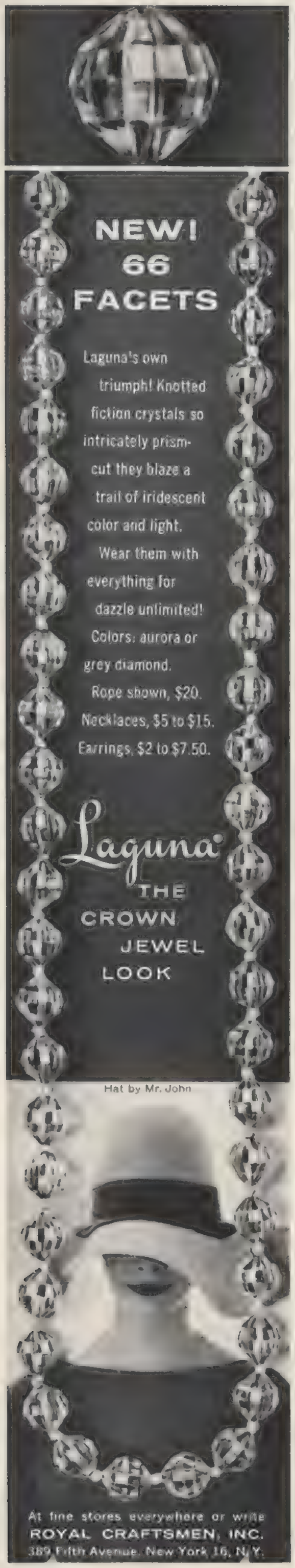


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Lang
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The day statehood came to Kenai

BY DONNIS STARK THOMPSON

Historic occasions catch some people dressed in brocade waiting to begin the celebration, to live their golden moment. But others are caught in patched clothes ready to clean out the basement, and some are so engrossed in personal matters they scarcely notice the moment at all. Towns, too, receive history-in-the-making in different dress and ways. Kenai, Alaska, started statehood with a town tragedy.

On a high bluff overlooking Cook Inlet, Kenai stands—one of the earliest Russian settlements in Alaska. The old log houses have weathered the decades better, however, than the later tar paper shacks have weathered the years. The Russian Orthodox Church floats its onion-shaped dome above the fragile cottonwoods; the chapel, under which lie buried the early priests, still stands. Now, in houses with television aerials live children of Indian-Russian descent who have never seen a merry-go-round. Though little racial discrimination exists, some proud Russian families make a great point of their "pure" strain, speaking of the times past when the Indians lived in one end of the village referred to as "dogtown."

The Scandinavians took up where the Russians left off: in tiny log cabins there are blue-eyed, blond-haired brown Indian babies whose names end in *sen*: their daddies may be commercial fishermen and the family uses a neighbour's Finnish steam bath. Though many of the five hundred inhabitants would be called unworldly or ignorant, and many Indians do not know from which tribe they are descended (indeed have never heard of "tribe"), still, these same people often speak three languages fluently: Indian, Russian, and English.

The town is small, bounded on one side by the Inlet, but a stranger would soon be hopelessly confused by the maze of roads—just old wandering dog trails now so broadened by the regulations of the highway commission that many cabins find traffic within inches of their front doorstep. The town, unincorporated, has a Methodist Church and a modern twelve-grade school better than many schools in the "Outside." The attached room of a bar serves as office for a survey crew from an oil company. The new one-storey Fire Hall built of concrete blocks put up entirely by volunteer labour is the pride of the Kenai Volunteer Fire Department.

Three men of that organization, all instrumental in building the hall, went fishing on June 28, 1958, in a lake a few miles from Kenai. The last ever seen of any of them, alive, was one last pair of arms reaching up, then disappearing into the lake. After an all-night search by two hundred people, the bodies were found on the bottom, all close together, in nearly fifty feet of water (bodies seldom rise to the top in the cold water up here). One of the three was taken for embalming to An-

(Continued on page 150)

Join
Koret of California's
"WOMEN ARE WONDERFUL... DRIVERS" campaign, featuring '49er Jersey, as pictured on facing page.

Koret of California is proud to present its "Women are Wonderful ... Drivers" campaign to readers of Vogue magazine. Co-sponsored by Pacific National Insurance Group and *Koret of California* Sportswear, the campaign commends women drivers for their safe driving records.

Busy women who chauffeur their husbands to work, their children to school, friends to club meetings, and transport themselves grocery shopping and on daily personal errands are the same well-dressed women who wear *Koret of California* Sportswear.

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THE DAY STATEHOOD CAME TO KENAI

(Continued from page 140)

chorage one hundred and sixty miles away; the other two, an uncle and his nephew, descendants of a very old Russian family, were left at the Fire Hall for the day and not embalmed but cared for by friends and family. Members of the Fire Department went to the U.S. Commissioner's office to ask if there were a flag anywhere available. The flag was raised, then lowered to half-mast while the bodies lay in state. On the following day, a historic day, June 30, 1958, the two were buried in a combination Russian-Orthodox and military ceremony, for the boy had just returned from serving in the Marines.

A woman—grandmother to one, great-grandmother to the other—in Kenai when the Russian flag was lowered and the American flag raised at the time Alaska was purchased in 1867, told her children of that occasion. The Russian settlers were given a chance to go back to the "old country" although many had been born here, and conflicting rumours spread that the women would be taken by the American soldiers as slaves.

Some went back to Russia but some stayed. A traditional story circulates in nearly every city where similar ceremonies took place: the Russian flag stuck and could not be hauled down. The embarrassed Americans tugged and strained while a great moan went up from the crowd. When the Russian flag finally came down and the American flag flew, the young people broke forth in celebration, but the older citizens flung themselves to the ground in grief.

A fourteen-year-old girl, witness to this, remembered it to tell her children. One of her daughters, almost six feet tall, with thick beautiful white hair, is a familiar sight walking about the dirt streets of Kenai with a jaunty air, golden earrings, and a cigarette in her fingers. She loves to tell of her wedding, an all-day affair in the Russian Church, with the imported clothes: the white, high-heeled satin pumps, the elegant gown, and the long-sleeved gloves that came clear to *here*—motioning vaguely under her armpits. Her memories show the heritage of the Indians, Russians, and Scandinavians born in Kenai.

On Monday, June 30, the bells of the Russian Orthodox Church tolled as they had for well over a century to call the villagers to worship, to celebrate, to mourn. As the simple box coffins were loaded in the station wagons used as hearses, word somehow seeped through the town: the statehood bill had passed the Senate. On the short trip to the cemetery, reactions were mixed—quietly elated, matter-of-fact, or disapproving.

One lady whispered in distress, "Well, for goodness' sakes, what a time to hear about it." A man said, "So we're just another old state. Guess I'll have to move on somewhere." Another said jokingly, "Ha! Now I guess we're citizens." (Alaskans have had to go through Immigration the last few years even though they flew nonstop from Alaska into the States). And one with deep emotion, "This is the greatest day for Alaska since we bought it from Russia." The car radios were discreetly turned on and low conversation began as the crowd watched the coffins banked with flowers flown in from Seattle nearly 2,500 miles away.

At the graveside, the Chaplain from a nearby Army base said a few words. From a radio at the far end of the cemetery, where I was standing, blaring, blatant Anchorage was bursting out with: "A fifty-ton bonfire to light the way to a new state! Anchorage proudly leads the way. Down in Seward, they are having a parade. Fairbanks has floated a huge new star from the top of the Polaris Building. The Chena River up there is to run gold. Listen to the crowd! Listen to the noise! There go some rockets, folks."

The stiff, very young soldiers fired a salute over the ex-Marine, the Russian-American, and then the descendants of the first Alaskans, Indian, Russian, and mixed, gathered about the grave in the subdued town to begin the comforting Russian chants. One mourner, about to leave, asked, "Wait! Aren't they singing still? Oh, stop, I want to hear if they're singing." The sound of the beautiful voices grew. The funeral was over. As the crowd dispersed, the murmuring whisper rose in the weird afternoon in the town. "We're a state! Have you heard? *We're a state*!"

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My Tunis

BY KEITH WILLIAMS

Much of what you see in a new place depends on where you are coming from. A traveller from Europe would find Tunis very foreign and fascinatingly "Arab" and would pay much attention to the old Medina, its Casbah, and the burnoosed Bedouins with their camels.

Tunis seemed very foreign to me, too, but for a different reason. I live in Libya, the most desert of desert kingdoms, and to someone coming from that bright, sandy, *yellow* country, Tunis appears overwhelmingly French, and so green as to suggest a jungle or a swamp. Aside from that contrast, my Tunis, the Tunis I saw, is very much like any big town in Southern France, with the Medina no more important in my subjective map of the city than would be, say, a collection of implausible buildings left over from some international exposition.

The polite customs and police officers at the airport didn't make the customary Middle Eastern fuss about my passport and bags, and, outside the terminal building, pale Mediterranean villas rose in the distance on the slopes of picturesque Mediterranean mountains above the well-planted mall on which Renault and Simca taxis were lined up.

But the taxi drivers were Arab all right. Something about taxi driving in every country, but especially around the Mediterranean, attracts the roughneck element, semi-hoodlum picaros who don't like regular hours but prefer the asphalt and neon glamour of the streets. Reeking of garlic these Arab street Arabs, or Arabs squared, gathered around my innocent American form, each contriving to indicate darkly that if I did not ride with *him* I would be in for some trouble. Shrinking only inwardly (and then not much, for I am an old Middle East hand and these characters were nothing to their Cairene or Beiruti counterparts in terms of either menace or garlic), I made for the aircrews' car and found a seat in it.

After checking into a hotel of four stars, where concierge and cashier wore morning clothes and flunkeys were decked out in rich tourist-Arabian getup, I went out and had a *pastis* at the corner of the Avenue de Carthage and Habib Bourguiba, watching the sun go down on the throng of European-looking people, apparently the nearly half-million population on the street at once. Most of them were girls (perhaps some sort of subjective Polaroid lens was operating in my vision), and pretty.

Inhabitants of big cities should realize that one of the things that keep them going is the sight of the many pretty girls in the streets, each with a garden in her face. And the clinking ice in glasses, the waiters in white coats, the lurid posters; the lights; and the good smells of much cooking—the advantages of the good city life Dreiser and Anderson liked to describe to an America just beginning to get tired of the frame house at the end of the long dirt road. Some intellectuals deplore these things now that the Western world is so populous and

(Continued on page 154)



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MY TUNIS

(Continued from page 152)

urban, but give them a few months in the near-desert of Libya and they would come around.

In a restaurant that night, I had fun observing the people. The stolid and penny-pinching middle-aged couple, gorging on cheap dishes, cream soup and *cassoulet*, eyes more on the right side of the menu than the left. The waiters, like acolytes in a church, attending at the mystery of good eating. The pretty French girl who ordered for her table in English, "two medium and two well done," mocking all those Americans who try their best to assimilate "continental" culture, by trying her best to pick up the American. The foursome with that unmistakable Point Four look, the two well-bespectacled ladies with blue hair, seated across from their slow and deliberate husbands, at first refusing, with delicate dissimulation of appetite, to look directly at the chafing dish and later, at last on firm ground about *one* item on the menu, vehemently refusing the *pommes de terre frites*.

After dinner, still in this observant mood, I went to a bar for some coffee and admired the *espresso* machine, as sure a mark of the advance of civilization into Asia and Africa as school uniforms and cars. The gleaming nickel and white clouds of steam exercise the same kind of fascination as a jukebox, or a ride in an American-built taxi, and give the patron a sense that he is indeed enjoying the higher fruits of civilization even if he is a burnoosed Arab with no more than the 30 francs required for a little cup and three cubes of sugar to put in it.

How in the world do people tell you are an American? My shoes were made in England, my raincoat in Czechoslovakia, and my trousers in Damascus, and I was wearing a neck-scarf from Florence and a brown beret from Vienna. (Not that I ordinarily dress this way.) My red face has been taken for everything from Swedish in Hamburg to Lebanese in Baghdad. People in Tunis see few Americans and many Frenchmen, Italians, and Germans. Yet Tunisians unerringly took me for an American, even before I had said a word. To be an American is fine, but to be taken for one is insupportable, as all American tourists agree.

Everywhere in Tunis I saw pictures of *M. le Président*, or *Fakhamet al-Ra'is*, Habib Bourguiba, smiling, fiercely smiling, looking like a French movie star midway between romantic rôles and playing the part of the ingénue's father. There is in him something of Curt Jurgens, a little Chevalier, and a touch of our own Eddie Constantine. And of Chamoun.

He is a strong man and a handsome one, and his picture appears on the currency, in shops, street displays, and all the papers and newsreels throughout the country. In the United States, there is relatively little Ikeonography, nor is there much Haroldography in Britain—but there the Royal Family gets all the glory.

De Gaulle is well-displayed in his home country; he is so arrestingly unhandsome that Frenchmen must enjoy looking at him, but De Gaulle is *not* displayed openly in Tunisia, nor is Gamal Abdel Nasser, whose effigy is visible everywhere else in the Arab East.

I went to see a French-dubbed Western called *Règlement de Comptes à l'O.K. Corral*. Kirk Douglas and Burt Lancaster were allies against a multitude of characters with skins so tough and hearts so weak that, when shot at close range in the final reel, they fell dead but stayed unmarked. Kirk Douglas as a tubercular and, I suppose, slightly neurasthenic protagonist (this must have been an "adult Western"), was superb in French, much more convincing than he is in the American tongue; but Burt Lancaster, with his bouncer solemnity, fared less well.

How good it was to see a Western in a language not really understood. The ancient situations were a mystery, and the whole effect was that of Eisenstein in Superscope but moving faster. The traditional horse-opera *(opéra de cheval?)* heroine, a vacuous redhead in this case, is almost interesting if she speaks in a throaty worldly French.

Tunis is a big town, Frenchy but with Arabs, and it has good restaurants and hotels and bars. It has girls and cinemas. What more do you know about Tunis than when I started?

Between Sardinia and Malta, Africa sticks up an inquisitive

(Continued on page 162)



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MY TUNIS

(Continued from page 154)

nose into the Mediterranean. Right there, as far North as Africa gets, the Mediterranean has made a counterthrust. and has worked out the great Gulf of Tunis, 45 miles wide and 30 miles deep—*i.e.*, from North to South. Far into the Gulf, and separated from its borders by the Lac de Tunis, a wide expanse of half-sea half-salt marsh, is Tunis town. The entrance to the Lac has a port, La Goulette, built on a narrow bar, but some ships come right up to Tunis through a dredged channel. All around the Gulf and the Lac, except at their narrow entrances, are mountains, not very high but close enough to shore and town to be effective.

Farther to the South and East the mountains are tall and jagged, like something from Gustave Doré, but the rest are low, green, and spotted with villages, like the background to a Renaissance Adoration or the backdrop to a Sicilian production of *Lucia di Lammermoor*. The Gustave Doré effect in the higher mountains is partly a result of industry; Tunis is one of the few places in the Arab world that has been much marked by the ravages of extraction. Some mountains are gashed and raped, as some are in the United States but others are carefully planted with Aleppo pine.

The European town lies in a sort of shallow amphitheatre, with the Arab Medina and a couple of *djebels* looking down on it and its Lac. To the north, along the coast of the Gulf, are the prosperous suburbs of Carthage, Sidi-Bou-Said, La Marsa, and the seaside châteaux below the village of Gammarth. To a visitor from a desert country, one of the main marvels is the surface transport: trams, trolley-buses, trains, and ferries.

I can sum up the impression I had of Tunis to someone who knows some other places around the Mediterranean. Take Damascus and double it, and put it in Beirut's setting but halve all the mountains around, add a liberal sprinkling of Marseille, a dash of Toulon, and you have Tunis.

The one way Tunis is more Damascene than *Marseillaise* is in its greenness—I have the impression that the countryside around is greener and more intensively cultivated than the *maquis* around Marseille. Oranges and bananas there are, and wheat, and vines, and all the vegetables.

When I went out to Carthage on the electric train a man at the station tried to convince me that I needed a guide and a carriage. I ignored him and walked to a seaside coffeehouse for a glance at a guidebook. The French, wonderful pedants that they are, always produce guidebooks describing every stone and leaf and leave them behind, along with tourism offices to give them away free, even after the tide of imperialism has receded.

The priests deserve the credit; the lasting fruits of French colonialism throughout the Arabic-speaking world have been the work of the Church with its militant *pères, frères, mères, sœurs*, and cardinals and bishops, who carried the burden of French empire and gave it its lasting tone.

With Britain it has been stiff soldiers and proconsular administrators, and with the Americans, in our new and different sort of empire, it is young men with short haircuts.

While I was having coffee and reading my guidebook and wondering if it was going to rain (the sky was heavily overcast, as it always is on days when I hope to get some good colour pictures), the guide came up in his fiacre and took another table near me. I asked him over for a coffee. I was the only other person in the coffeehouse and probably the only tourist in Carthage that afternoon, so I felt that the bargaining could hardly fail to go my way. I used Arabic, for in that language I am probably a little better than most man-on-the-street Tunisians, who seem to use only French.

He rose to the challenge by calling on memories of broadcasts heard, and vaguely understood, on Gamal Abdel Nasser's radio stations, and we got along famously. I beat him down to a figure of 800 francs for the all-in tour, although I knew he would show me the place for 300 or less, which was better than nothing. Later, when we were through, I paid him 1,000. The whole point was to make him interested.

The late Rose Macaulay could have done a good job on Carthage, and for all I know

(Continued on page 163)



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Jackfin

This page: elegant trio — slim skirt and weskit in worsted flannel plus a coordinated blouse with detachable bow. In a paisley print cotton that lines the weskit, too. All with hand details in the 14K Jackfin manner. Grey, camel, olive. Weskit set, about $33. Blouse about $11

Opposite page: eloquent trio — slim skirt and Alpine weskit in 100% wool plaid plus a coordinated blouse in Dacron and Cotton that lines the weskit. All with hand details and that 14K Jackfin tailoring. Green or red with grey. Weskit set, about $26. Blouse about $11

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MY TUNIS

(Continued from page 162)

(there are no libraries where I live) has done. Ruins are set in parks; you can study a capital, or the foundations of a temple, see a Punic tomb or a pornographic mosaic, and look up at the panorama of the Gulf of Tunis, with Djebel Bou Kornine (the Mountain of the Two Horns) and the slashed sides of Zaghouan in the distance. Between the mountains and the ruins are the towns, the greenery, and the water. Set even closer, among gardens like young jungles, there are luxurious Mediterranean villas.

In the area of Malga, the Bedouins and Algerian refugees have set up a village among the vaults of the Roman cisterns, once supplied with water by an aqueduct from the same Zaghouan, visible, though thirty-five miles away. The tour ended at the Cathedral of Saint Louis, named after Louis IX of France, who died on the site during the Eighth Crusade, almost seven hundred years ago.

That was about two thousand years after Dido and Aeneas supposedly met each other on the same site, for excavations near the cathedral have revealed that this same hill was the original Carthaginian citadel.

Tunis was crusaded against no less than Palestine and Syria. When the Muslims were powerful they "crusaded," calling it *jihad*, as far as the outskirts of Vienna. When the countries of Christendom were powerful, they "crusaded" against particularly attractive and weak areas held by Islam.

The White Fathers of Saint Louis took my admission money and showed me the excellent antiquities of Cardinal Lavigerie's museum, and after this, my tour finished, I went to the nearby Hotel Saint Louis (three stars, twelve rooms, baths, restaurant) in the fiacre, paid off the guide, and went in to wait to be picked up by a friend of mine who had asked me to come to dinner at his villa. I had an hour to kill, but the refreshments and the darkening panorama, with lights gradually coming out all along the Gulf and Lac, were attractive enough so that I did not mind the prospect.

It darkened, and the lights of Carthage, El Kram, La Goulette, and Tunis came on while the silhouettes of the faraway mountains were still showing. I had a Ricard, followed by a Ricard. At length my American host came and we went to his castle by the sea and had drinks while his pregnant wife and I listened to *The Trojans at Carthage* and he did the onion soup in the kitchen downstairs. They had the Berlioz Opera on records and sensibility enough to play it, on a superb machine with a Klipschhorn; a Frenchman of the middle class, the only kind I know, would have had his wife or servant do the soup and given me "cha cha cha's" on a three-inch loudspeaker.

Tunis is so big that my host did not drive me back to my hotel but to the train station, as it is done in suburban places in Europe and the USA. In my carriage, which I had to myself, the window seats were *Places reservées aux mutilés de guerre.*

On the fifth day of my stay it became cold, the piercing wet Mediterranean cold, unmitigated by effete heating contrivances. Cold, in the Mediterranean countries, is always unexpected. Although it sets in every November and lasts through March it is a thing always denied, like sin.

The real Tunisians, the peasants and Bedouins, deny it, as they do heat in summer, wearing blankets over their trunk and upper legs and leaving the rest bare, except for shoes and occasionally socks, whatever the season of the year. On this cold day I saw, from my bar near the railway station, countless Bedouins, a huge mound of swathed woolly personage above, burnoosed over the head, and below, skinny, naked, hairless legs from knee to ankle.

On the seventh day, sated with semi-Europe, I flew on a Tunis-Air DC-3 first to Sfax (where the landing strip was made of jointed iron strips, left behind after World War II by United States Forces), then to the Island of Djerba, which is the ancient country of the Lotus Eaters. It is sandy near-desert, "most highly recommended for winter sojourns," by the guidebook. We stayed there only half an hour, watching an incredibly industrious Djerban refuel the DC-3 with a hand-pumped rig. Soon after take-off we crossed the Libyan border, and I was back in my desert kingdom again.



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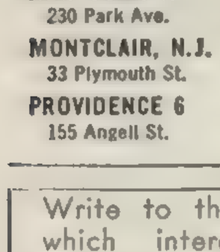
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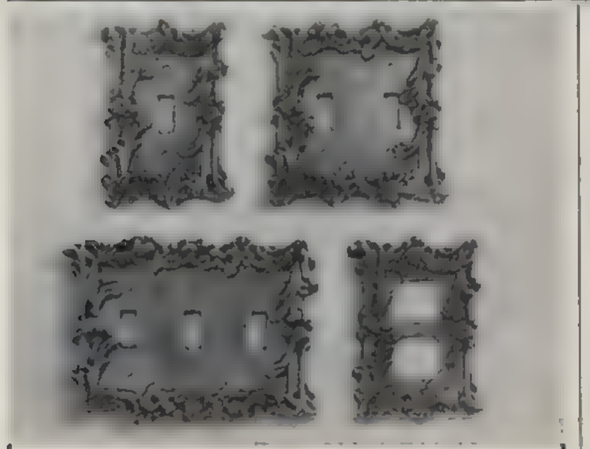
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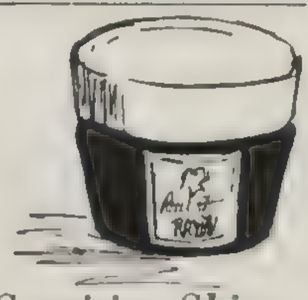
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Laurel leaves, here, make praiseworthy 18-k. gold pins and earrings. Plain pin, $115. Earrings, $130. Pin edged with sapphires and turquoises, $310. All, inc. tax, ppd. Van Cleef & Arpels Boutique, 746 5th Ave., N. Y. 22.



Broadtail jacketing. A short, boxy jacket of black-dyed Argentine broadtail lamb, Lammoiré processed by Hammer Brand, with a black-dyed mink collar. $275 plus tax ppd. Hartenstein Furs, 847 Madison Ave., N. Y. 21.

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. . . on the September track



Mink cardigan. A sweater of Royal Pastel natural beige or Sapphire natural grey mink gills, cuffed and edged with knitted wool. Sizes 7 to 15. $195 plus tax, ppd. Jeune Furs-Georges Kaplan, 730 Fifth Ave., New York 22.



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SHANNON



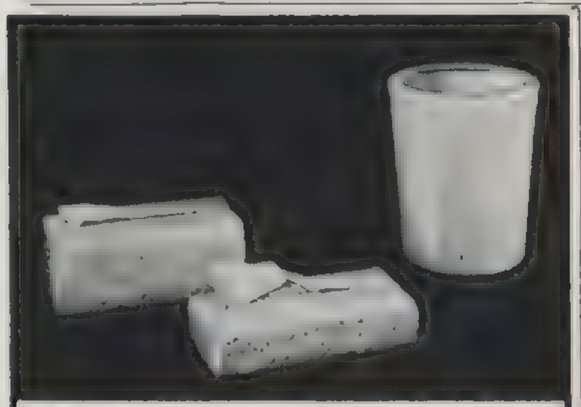
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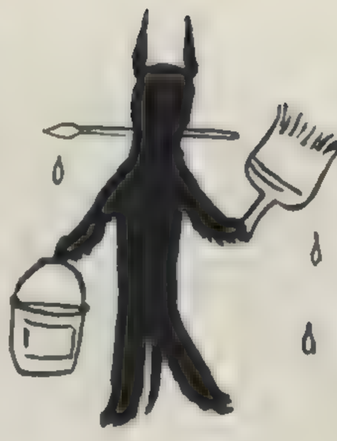
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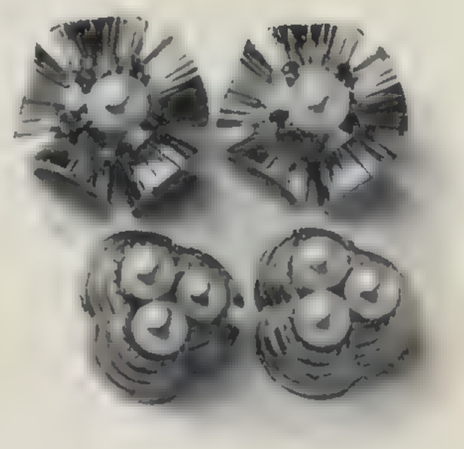
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SHOP HOUND

...on the September track



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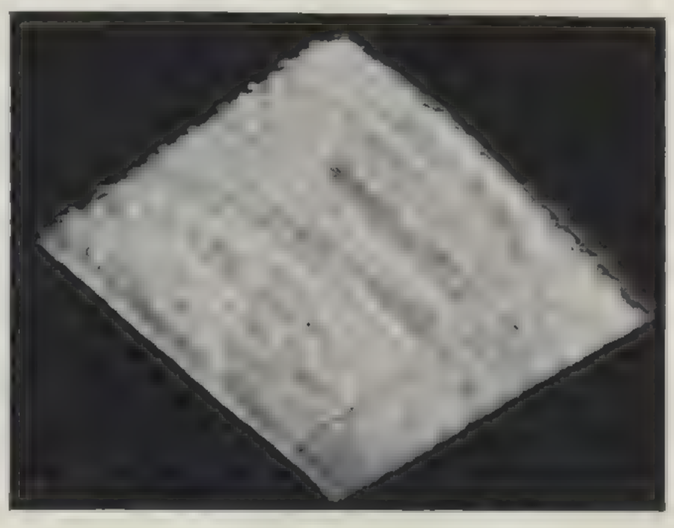
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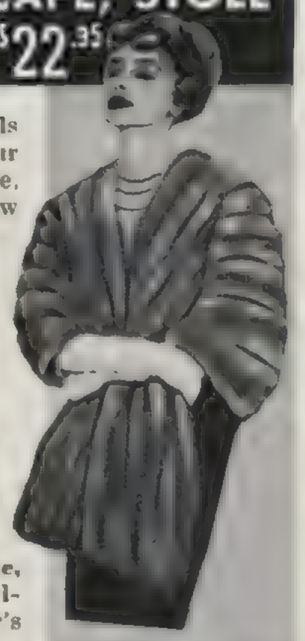
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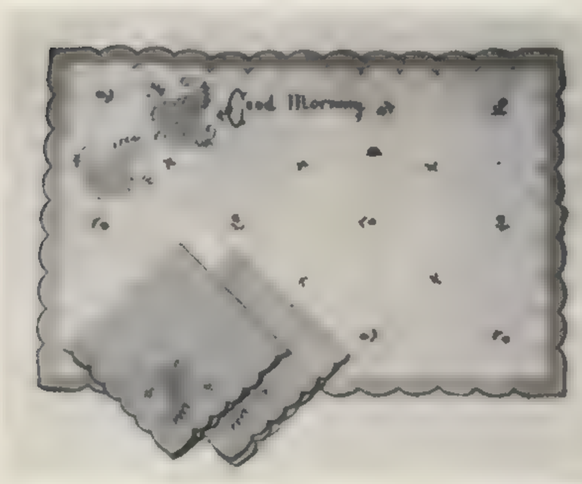
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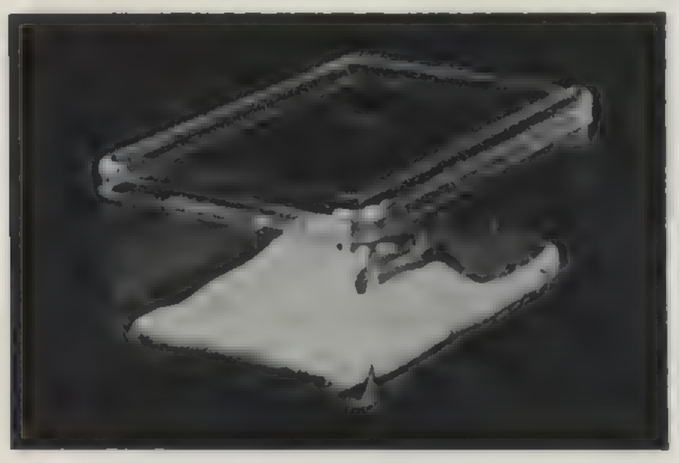


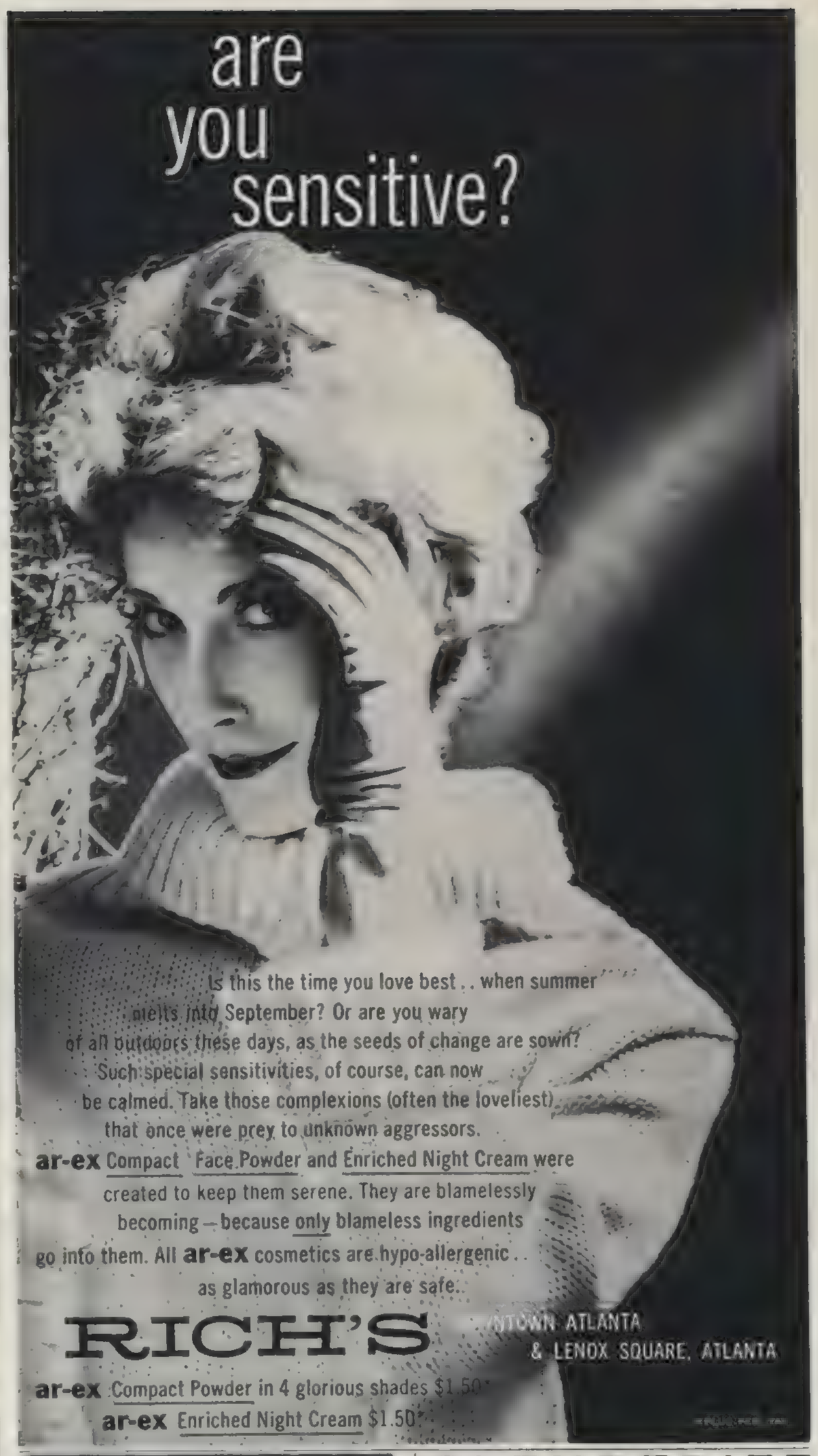
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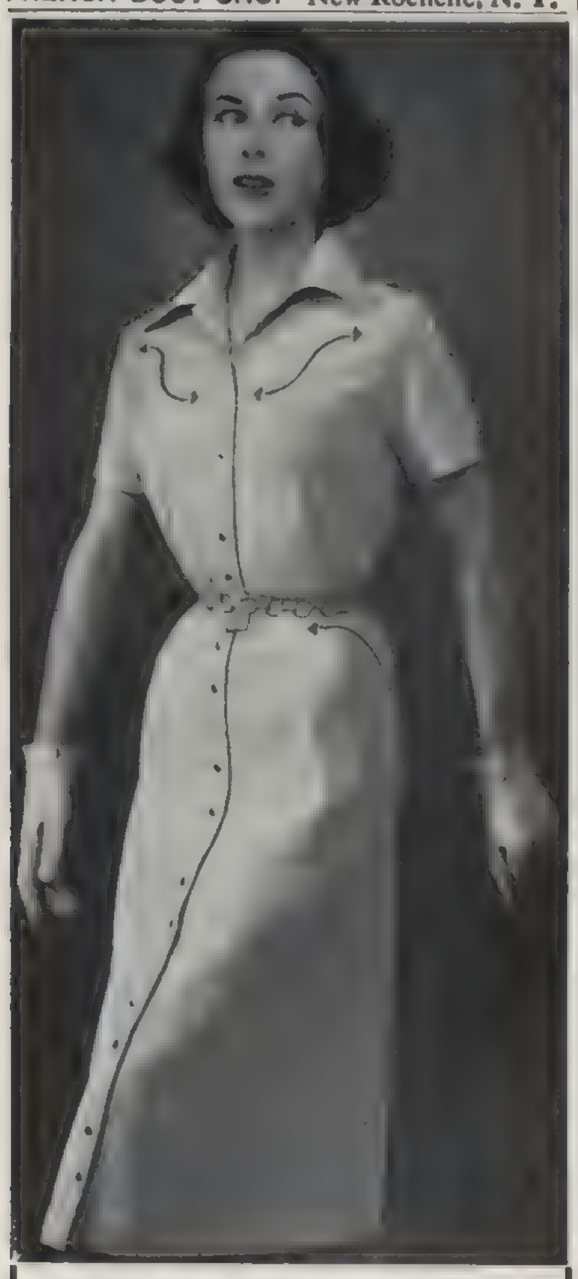
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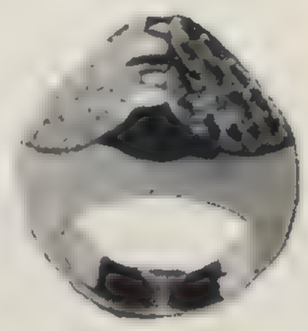
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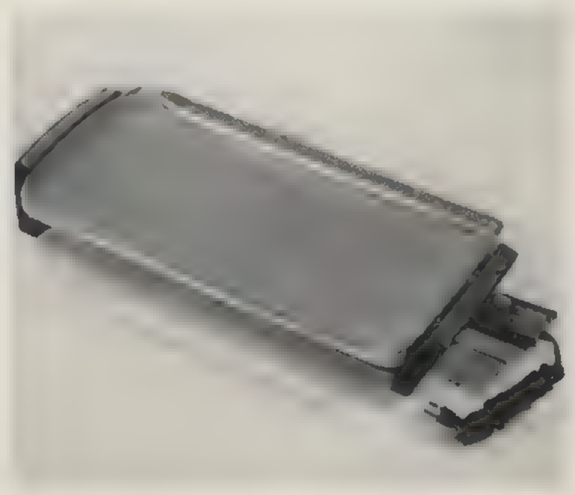
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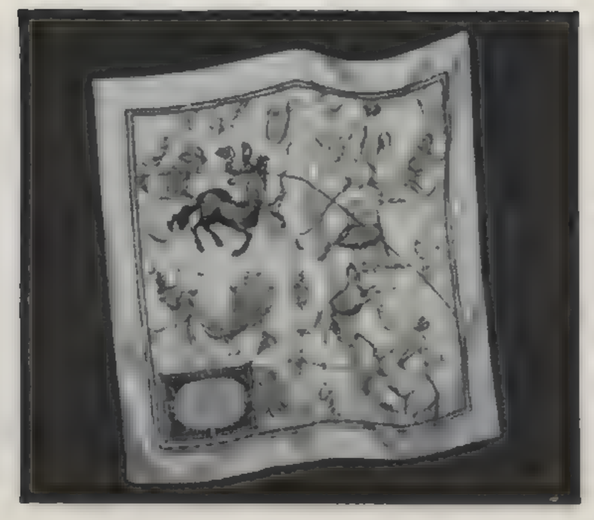


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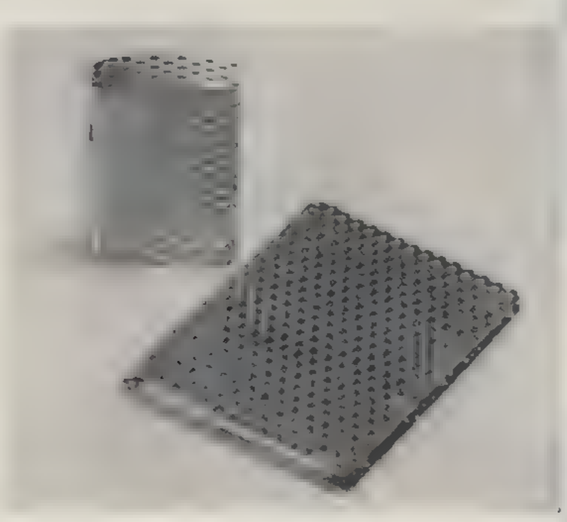
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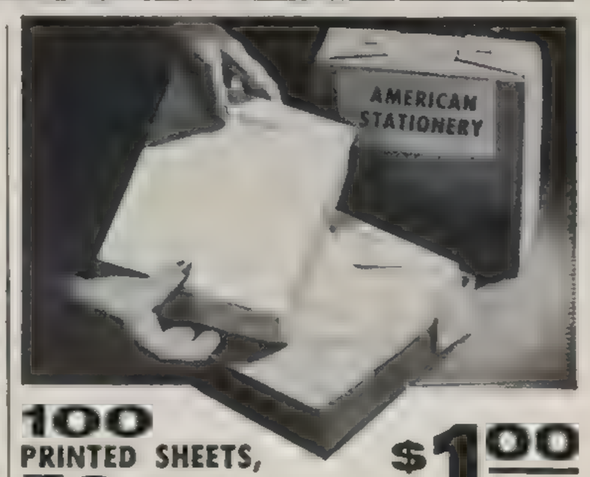
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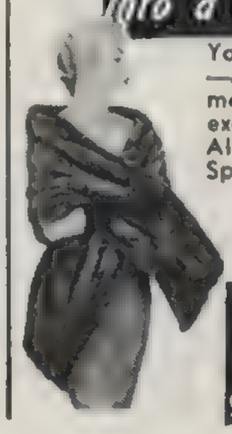
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Phoenix

Phoenix, Arizona, is bustin' out all over into a pleasant circle of resorts; some with their own golf courses, practically all with assorted shapes of swimming pools, many with delightful cottages. Both in Phoenix and out, the lures are sunshine and air so dry that it has the exhilaration of swigs of pure oxygen. At the new and enormous stockyards there are marvellous places to eat; at the shops there are Levi's and denims beautifully cut, with their own elegance; on the streets long white cars and foreign cars. Nearby Scottsdale, which climbs up Camelback Mountain and looks as though it had been laid out with a T-square, has the atmosphere of an expensive set for a movie of a frontier town, with every kind of architecture. In fact, at moments, it looks like an architectural sample book for life in a desert oasis.

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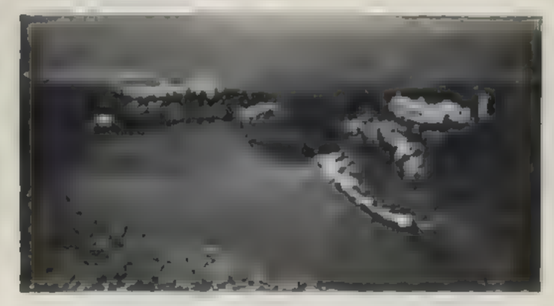
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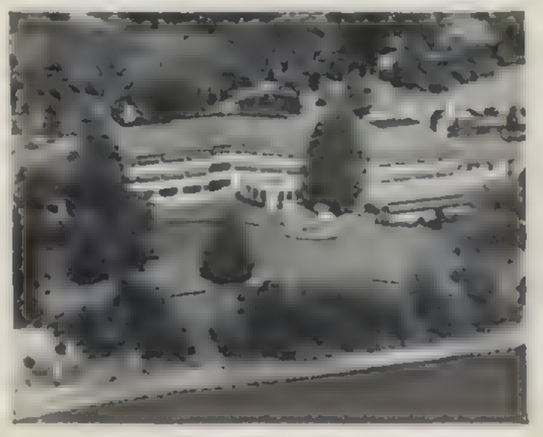
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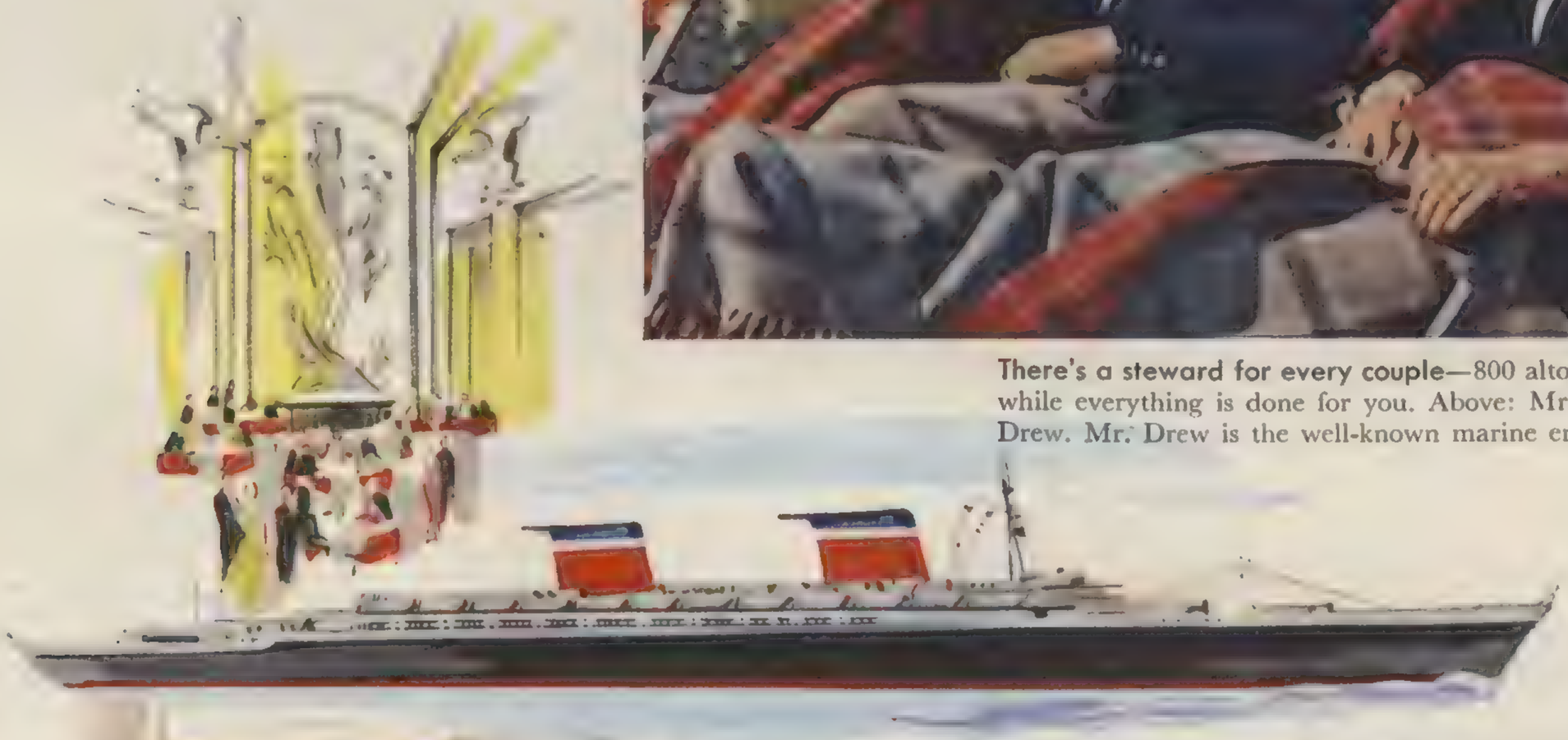
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VOGUE

SEPTEMBER 1, 1959

Vogue's eye view of 10 ways to be trapped in a fashion maze, 10 escapes

False moves are made occasionally by even the best fashion minds. The clue that's hardest to grasp when you're trapped in a fashion maze is this: admit it and start over; don't nurse your discontent through a season of new fashion excitements. Ten false moves and appropriate counter-moves follow here.

An unfortunate cut or colour of hair. . . . Change it without fear and without regret. A further investment of time and money is sad but wise.

The wrong coat. . . . Pluck it out of your wardrobe as soon as possible. Your coat is your signature; it ought to be right and wonderful this year.

The one-rose-forever approach to lipstick. . . . Pink all the time is a bore. Have a clear red, some blue-red, at least one orange-red.

Clinging to the pretty but passé. . . . In a year for sparse, significant jewels—this year, for instance—bravely put aside the clutter that once seemed delicious.

Tape-measure myopia. . . . If you've been remembering that your legs are good and reading your waist measure with a kind eye, stop. Waistlines are In.



REPRODUCED HERE, A CHART OF THE FAMOUS MAZE AT HAMPTON COURT PALACE, ENGLAND. DRAWING FROM THE ENCYCLOPÆDIA BRITANNICA.

The static foot. . . . Spiky heels all the time are bad. Low heels all the time are bad, too. Variety is good fashion; good for leg muscles.

Brain fatigue in hat thinking. . . . When you are on the point of buying a hat that's very like your last three hats, just don't do it. If you have a new tweed suit, consider what a hat of the same tweed will do for you.

The I-wonder-if-fur-is-for-me syndrome. . . . Fur means flattery, femininity, luxe—even barbaric charm if you insist. When yards of sable are out of the question, have a dash of sable, or opossum, or something spotted.

Too much courage. . . . Every woman should be a fashion lion some of the time. *But,* if you've gone too far, verging perhaps on a look that's theatrical, introduce some tranquillizing effects.

The by-George-I-think-I've-got-it fallacy. . . . When you note that you wear one dress all the time, pause and decide whether this is greatness or dullness.



Sense of luxury

The new excitement in the American Collections

Brilliant, assured, diversified, the American Collections for autumn, 1959, have seldom—in the opinion of many dazzled observers—been surpassed. Rarely have they been so rounded, so complete; so beautifully executed; so instinct with elegance—with luxury.

This new excitement is not the kind of luxury that flaunts itself in outward display, in brilliant colour and glitter. Rather, it is—as one fashion editor put it—"the luxury of generosity"; a sort of controlled lavishness in the handling of magnificent fabrics and furs, a refusal to skimp on workmanship or details, even unseen ones—a costume's *lining* is often one of its major charms. Another observer said: "It's like having a terrific compact inside your handbag—people may not see it every minute, but *you* know it's there."

The sense of luxury that pervades these Collections could make this the best-dressed American winter ever, however modestly clothes-allotments resemble the favourable balance at Fort Knox. Not for everyone—obviously—are the fur-lined fur coats shown by a few designers: a smooth, dense fur lined with a lighter, fluffier fur (one example being river otter lined with snow leopard). But fur hats are pivotal points in almost every Collection, worn with wools, tweeds, jerseys—and one of these could be the shrewdest fashion-investment of the season, the work horse of a winter wardrobe. The same sense of luxury might be conveyed by a generously—not skimpily—cut fur collar; by a dash of spotted fur, real or fake, in a jacket-lining.

One undoubted generosity—the pleasure of amplitude—is exemplified in the greatcoats that seem cut from entire bolts of fabric, rather than measured-out yards; the caped coats, the double-decker coats, the triangular folded coats, huge, intricate, marvellous—all with the look of more design per coat that is this year's fashion signature.

Great numbers of suits and coats appear in the sort of muted, underplayed colours and colour-combinations that have been associated up to now with major outlays of capital: curious browns, black-and-brown, putty colour, atmospheric grey-greens, garnet-red, lapis-blue; a dulled yellow like curry-powder; combinations of greys, in tweeds and plaids.

The black suit, friend to all women—on all of whom it has a way of looking wonderful—is back, in great range and diversity; the American Collections offer a variety of fresh approaches to it. One whole group of marvellous black wool suits is shown with longer jackets, encircled with black calfskin belts. (Longer, belted jackets appear, too, in many non-black suits throughout the Collections). Tweed suits have an understated perfection of cut, of tailoring, a throw-away elegance that any internationally-famous well-dressed woman would instantly recognize—and walk out with, probably adding, this year, a fur hat.

Day dresses seem to be governed by a simple, delightful rule of thumb. If the dress has a jacket (and it often has), it's a sheath; sans jacket, it has a skirt with a fluid, easy line (good news for the anti-sheath, or long-stride faction). For evening, the season's major news seems to centre around the dinner, or dinner-and-theatre suit, in damask, brocade, or cut velvet, often with a splendid collar or jacket-lining of fur. Other evening news: the wonderful series of *long* crêpe or thin wool dinner dresses; the magnificent dresses with covering sweater-tops of velvet, long-sleeved, high-necked, and tremendous brocade skirts. This season—surprisingly—the more gala the occasion, the more covered-up your dress is apt to be. . . . More news still—on the next ten pages.

What's inside counts

Facing page: One of the new excitements of the American Collections: wonderfully-tailored black suit, with an upsurge of silver fox collar and lining. Suit, of nubby wool (Berglas-Kiener fabric) and natural Canadian silver fox; by Dan Millstein. At Bergdorf Goodman; Wanamaker's, Phila.; Joseph Magnin. Deep-red velvet pillbox by Emme. Jewels by Verdura. Archer stockings. Customcraft shoes. Chair from John Vesey.

HORST

New S-curve jacket;
fur for dash



Left: Suit-look shaped on a new and already famous bias: Trigère's spiral sweep of jacket, spiralling, here, around a reedy black wool dress and showing fur where fur is often notable this year—inside. Along this route, further points of interest: a bib of bogus pearls, newly brown, black, white; an arched black matelassé hat, covering all but a hairline of hair. Trigère suit, in Rodier wool, lined with leopard-printed Italian lambskin. Koret black leather handbag. Gloves by Superb. All at Bonwit Teller. Suit, also at Frost Bros.; I. Magnin. Richelieu necklace. The hat, by Sally Victor. *Right:* A stopper coat in the American Collections—lapis lazuli-coloured wool cut in tiers; collarless—except, the top tier mounts into quite a bit of collar-excitement on its own. The hat that counts here: sable, on a brown velvet crown. Coat, by Scaasi, in Lesur wool. Lord & Taylor; Woodward & Lothrop; I. Magnin. Natural Russian sable hat by Irene of New York. The opera pumps, from Delman.

The double-decker coat

HORST

New evening
length of suit

New daytime tailorage

Directly left: Black and grey plaid with a strict little velvet collar, one unemployed button, and the kind of knowing tailorage that leaves nothing to chance. In terms of woman-dressing, it's precisely this calibre of suit expertise that's such a reviving force in fashion now. Cloche to wear with it: civet stripes, rolled softly away from the brow. Ben Zuckerman suit, of Glen plaid worsted. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Squared leather handbag, by Gucci. The hat, made of civet-dyed rabbit, by Sally Victor. *Far left:* Beige brocade with sable—a dinner suit that would be news even if it didn't go a step farther. But it does—like a ribbon of glitter—to the slipper tops. Of Couleur silk brocadé woven with Metlon gilt threads; collar of Russian tip-dyed sable. Jewellery, by Scaasi. Saks Fifth Avenue; Neiman-Marcus. Suit, also at Julius Garfinckel.

HORST



Left: Black wool suit, beautifully cut—for some women, five more persuasive words simply don't exist in the entire fashion vocabulary. Contributing to the black-suit laurels here: the new length of jacket, width of belt, the amount of softness contained in a skirt this slim. Hat-and-glove ideas worth thinking about when black's on a shopping list—a plump little scoop of opossum, mocha-coloured gloves. Suit, by Nettie Rosenstein, in Rodier wool. French leather gloves of doeskin-finished lambskin. Both: Bonwit Teller. Suit: Harzfeld's; Dayton's; I. Magnin. Mr. John hat. *Right:* In a stream of frankly sensational coat-shapes, this was one of the outright dazzlers—black wool, collarless, narrow-sleeved under swirly wing-angled folds. Trigère's own name for it: El Conquistador. Worn with it here, a hair-sheathing pillbox made of leopard. Trigère coat, in Lesur wool: Bergdorf Goodman; Frost Bros.; I. Magnin. Sally Victor hat.

Black suit change: jacket length, belted

HORST

Coat amplitude:
cape folds



Left: Slated for a full fashion year starting now is this shape of suit—long about its jacket and firmly belted. Here there's the added entrancement of a new English wool jersey that looks like tweed; its colour, a ruddy nutmeg brown with strong city, country, travel aptitudes. The roller hat is leather faced with mink. Suit by Monte-Sano & Pruzan. Hat by Christian Dior-New York. Beige French leather gloves. Accessocraft gilt chain necklace. All at Lord & Taylor. The suit, also at Hutzler's; L. S. Ayres. *Right:* A walking dress of brown tweed with an interesting wrap of stole in the same tweed—good surprise stand-in for a jacket. There's a clean curve to the waist; trim controlled flare in the skirt. Shape is important to the hat, too—a tall turban of cheetah by Lilly Daché. Dress by Trigère, of Lesur wool. Hattie Carnegie gilt jewellery. Both at Bergdorf Goodman. Dress, also at Nan Duskin; Dayton's; I. Magnin. Make-up for brown: Estée Lauder's Valencia Coral lipstick.

Walking dress, stole coverage

Jersey-tweed; belted jacket

KAREN RADKAI





After-dark suit: sable and cut velvet

Right: A night look that makes a whole new thing of brown; deep-cognac roses glisten softly on a grey silk ground, and a ravishment of sable rises around the face of the woman who sees her whole year of galas this way. Under the jacket is a day-length dress with short sleeves, a wide belt that sits on the hips like blue jeans. Diamonds—these by Harry Winston—are in order. Suit by Galanos, of Bianchini cut velvet and natural Russian sable. White gloves by Superb. Both: Bonwit Teller. Suit, also at Neiman-Marcus; I. Magnin.

Opposite: Silk brocade with the look of beaten gold, this suit plays sable close to the vest—as a lining, in fact, for the untricked cardigan jacket. The dress, day-length, has a sleeveless slip-top, a narrow skirt. The jewellery: diamonds and emeralds by Harry Winston. Stendhal's beautifully forthright new lipstick, Moqueur. Suit by Ben Zuckerman. Pale gloves by Superb. All at Lord & Taylor.

After-dark suit: sable and brocade

PALUMBO



Velvet–its alluring new personality traits

Two instances of how to velvet the evening in charmingly current new ways. *Opposite page:* Red velveting for a night when the dress you wear has to have the dinner-through-theatre stage directions by rote. Among the allurements in this look: a white fur stole, a second red in the lipstick. Dress by Harvey Berin, of Celanese acetate and Avisco rayon (fabric by Martin). About $70. Marvella earrings. Eisenberg bracelet. Saga white mutation mink stole. All, at Saks Fifth Avenue. Dress, also Dayton's; Frederick & Nelson. The Rose lipstick, one of the dew-endowed Flowing Velvet series, by Jacqueline Cochran. Chair, in a third red: Roslyn Rosier. *This page:* A black velvet evening dress in a shape so simple a child could draw it, worn with the simple-expedient fashion of long silk hair, even longer earrings. Dress by Rudolf, of acetate and rayon. About $200. This, rhinestone earrings, at Saks Fifth Avenue. Dress, also at Gus Mayer. The strapped openwork chair from John Vesey.



RAWLINGS



Velvet—its new allurements

Black velvet, now at peak entrancement, in two engaging versions. *Facing page:* The kind of velvet late-day suit that opens new perspectives after six—here, in black, with a few added triumphs of its own: the long jacket, belted; white collar. You add the white fur hat. Suit by Maurice Rentner, in acetate-and-rayon velvet, about $245 at Saks Fifth Avenue; Hutzler's; Sakowitz. White nutria toque by Sally Victor. Danish "egg" chair: from Dux. *Right:* Black velvet and this dress seem beautifully predestined for each other. The velvet (of rayon, cotton, silk) is scooped away in a low, wide neckline, continued into little sleeves; bound with black grosgrain ribboning. From Sophie's ready-to-wear collection at Saks Fifth Avenue. John Vesey chair.





Re-enter: black— in three new shapes

Never more clearly stated than here—the understated elegance of the American Collections, demonstrated, above, in two superb black dresses; right, in a black fur coat with new generosity of cutting.

Left, above: For "little" evenings—a black dress that everyone in the room will remember and no one will be able to describe exactly ("it just does something wonderful"). Black silk crêpe, belted in closely at the midriff, with a neckline that almost becomes a collar. Dress, about $245, and back-of-the-head black velvet pillbox, both by Christian Dior-New York; Bonwit Teller. Dress, also at Hudson's; Joseph Magnin. Richelieu necklace.

Right, above: Lunchtime-and-on black dress with a waistline that is "placed," but not emphasized—the wide belt encircles it easily, rather than tightly; two buttons conduct a further holding operation. A look of great elegance, and great becomingness to the long-waisted. By Larry Aldrich, in black worsted; about $90. This, and the Koret handbag, at Lord & Taylor. The dress, also at Sakowitz; Joseph Magnin. Black antelope pillbox by Sally Victor.

Facing page: Black fur coat with one of this season's delicious inside stories—a black satin lining that can be worn outside, with the fur then taking over the lining rôle. Black-dyed Alaska fur seal, three-quarter-length, deeply flared at front and back—in shape, a pyramid (last year, it might have been an obelisk). By Emeric Partos; made to order at Bergdorf Goodman. The black-dyed Alaska fur seal turban, also at Bergdorf Goodman.



HENRY CLARKE

Jersey change in the
black-dress performance

To know about black now: it needn't be the secret passion of a woman's clothes-life—black has rarely been better-loved in fashion than it is at this moment. Here, two black jersey dresses for a woman to cling to through a winter of big and little evenings. The cling, incidentally, isn't mutual—lack of cling is one of the joys of a new jersey involving a mixture of Orlon-and-silk.

Left: Silky black jersey with some rippling across the back, a mince-no-inches kind of belt—*fatale* in the pleasantly uninsistent way that black is famous for. Dress, by Richard Cole, in Alamac's fabric of Orlon-and-silk. About $65 at Bonwit Teller; Frost Bros.; Meier & Frank. Black satin opera pumps, by Palizzio.

Right: Day-length black jersey, all softness and a pair of shoulder-tip bows. Part of the new black-dress cosmetology visible here: the look of hair smoothed high off the brow, with gloss-work, by Breck Brilliant. Dress, by Martini, in Alamac's fabric of Orlon-and-silk; about $70. At Bonwit Teller; Wanamaker's, Phila.; Montaldo's. Both pages, Eisenberg earrings.

Danish black leather chairs, from Dux.



RUTLEDGE





HORST

Town looks—paler wools

New concepts, here, of the costume idea—both in pale muted colours that meet fur easily, look wonderful in September, in town. One, a dress and jacket; one, a dress with private coat. *Left:* Suit with these greatnesses—narrow box-shape, camel-beige colour, collar of natural Russian sable. (More sabling: the pouf hat.) On the dress, a leather belt. Suit by Pattullo-Jo Copeland, of Lesur wool; at Saks Fifth Avenue: Frost Bros. *Right:* Great new idea—dress and long coat in different greens, different weights. The dress is pale-green sheer wool; the coat, deeper moss-green wool tweed, with wide collar. short barrel sleeves. Fur here, introduced by hat—an opossum toque. Costume by Adele Simpson, of Anglo fabrics; at Bergdorf Goodman; Wm. H. Block. Hats on both pages, by Sally Victor.



1959 amounts of furring:
fox lining, a new opossum

Left: Possibly the most fascinating inside story of the season—marvellous fur linings like this: a torrent, or fjord, of Saga Norwegian blue fox, lining a greatcoat of greige tweed. For day, late-day, over short dresses—or it could be the most luxurious travelling-coat since Marco Polo. By Revillon. Dress, a greige tweed sheath, by Marquise; to order at Revillon. Coat and dress, both of Lesur wool, also at Nan Duskin; Neiman-Marcus; I. Magnin.

Right: Visible *all* the time—this coat's generously-wide collar, deep cuffs of natural brown opossum, a delicious fur newcomer (it new-comes all the way from Tasmania). The coat—vicuña-coloured chinchilla wool. By Ben Gershel, of Milliken chinchilla. Lord & Taylor; L. S. Ayres; Hudson's. Settings: Mr. Churchill Brazelton's apartment.

HENRY CLARKE

The brigand coat—no stops at sundown



One wonderful brigand coat two ways, proving that it's too good to stop at sundown—and so, doesn't. Here, with all its belted Garbo-ness, in two colours of cashmere: tan for day; a black version with new dazzle for a dinner-theatre night. *Right:* Brigand coat by day (Mata Hari would have worn this, we feel sure, if she'd been born a little later). Vicuña-tan cashmere, with these blondings: vicuña-coloured hair; gloves by Superb; blond umbrella. All: Lord & Taylor. Crowning Color hair tint by Helena Rubinstein. *Left:* Brigand coat that rides by night—black cashmere, worn here over a black dinner dress. (This coat also goes, hatlessly, over a short evening dress.) Coat, in either colour, by Country Tweeds, of Cashmere 400; each, about $135 at Lord & Taylor; Rich's; Dayton's; J. W. Robinson. Rhinestone jewellery at Lord & Taylor. Dawnelle gloves.

HORST



Watches—for a private eye

Five watches, at right, going under cover—becoming, in each case, a handsome piece of gold jewellery. All: Swiss movements; at Tourneau. *At index finger:* Five-dollar gold piece with tiny watch that snaps out, snaps away. By Corum, of 14-k. gold, with link attachment; $260*. *At little finger:* Twenty-dollar gold piece on gold snake chain. Open, it reveals a black watch face, big enough to read unsquintingly. By Piaget, all of 18-k. gold; $850*. *In ring position:* Pendant watch that works like a charm, hidden in a slide-open case; both, tiny. By Sigma, made of 18-k. gold; $125*. *Palmed:* Nut-shaped charm of 14-k. brushed gold, with eight diamond stars. A watch flips to the surface. By Corum; $270*. *On the wrist:* Heavy cuff bracelet, 18-k. brushed gold. A watch stows away under a minute trap door. By Ebel; $950*.

*PLUS TAX



Butterscotch plaid

Opposite page: A plaid wool dress that gives equal space to two of this season's most important colours, both muted: butterscotch brown, flannel-y grey. This, to start any city or country day now. By David Crystal, of Ria Herlinger fabric; about $50; Hattie Carnegie jewellery. Both, at Bergdorf Goodman. Dress, also at Julius Garfinckel; Montaldo's; Halle Bros.; Hudson's; Bramson's; Neiman-Marcus; I. Magnin. Kent cigarette. Hair colouring on a new principle: Clairol's two-toning called Blonde on Blonde. *Shops in other cities, on page 136.*

HORST



New fur ways in the U.S.

The sporting mink

This season's luxest idea—precious fur, in a trench-coat shape. Here, a new mink colour—paler, creamier—used for a belted trench coat with notched collar. "Aeolian," Emba natural grey taupe mutation mink; by Ritter Bros. Also, at Joseph Magnin; Holt Renfrew of Canada. Both pages: gold and diamond jewellery from Van Cleef & Arpels. Chairs by French & Co.

Fur-lined fur

On the devastating new fur-lined fur idea, sable, used as collar and lining for broadtail. Made by Ben Kahn, from a Scaasi design, of Hammer Brand black-dyed Russian broadtail lamb, and tip-dyed Russian sable. Also at Roberts Brothers, San Francisco; Creed's of Toronto. Gold silk brocade dress, another Scaasi design; at Henri Bendel. Coat and dress: Harzfeld's.

HENRY CLARKE

"You'll never

BY GEORGE BRADSHAW

One day last winter someone said to me, "Let's go hear *Tristan,*" and I said, "All right," but when the night arrived, New York was swamped in eight inches of snow, taxis had disappeared. I had a cold, and—well, we didn't go. I wasn't really much disappointed, for I thought to myself, "I've *heard Tristan.*" I didn't say this, you understand, but I thought it. I must add that I also thought, "There was a time, when nothing so comic as a taxi, or a cold, kept me from hearing *Tristan.*" No, I had heard it, and well. . . .

It was a while ago, when I was young. I was in Europe, on the first trip that I had managed to wangle without my parents tagging along. I had no itinerary, no reservations, no plans, no dates—except one. That was a ticket, for sometime in August, to hear Toscanini conduct *Tristan* in Bayreuth.

My father had given it to me, along with a letter of credit and his misgivings, in the hope, I think, that I would have one thing to remember out of a summer that he was convinced would be dangerously frivolous. He kept repeating, I know, "It cost twenty-five dollars, and you're to use it, and no nonsense."

He was wrong about the frivolity, at least in part. For that was the year—how did it happen?—when I knew everything. Of course it is easier to know everything when you are young—it is only later you find out that knowledge is not so much power as inconvenience—and it is easier to be serious. I was, for reasons I can no longer call up, serious. At least in the daytime.

Rome, I understood, was the old homestead of the arts, so I went straight there, and hung around the Vatican. Now, I had a well-taught eye and the Sistine Chapel was a familiar of mine—in pictures—but the sight of that ceiling in reality had a profoundly exciting effect. It doubled my determination. I now had to see everything.

There was, I know, a certain amount of greed involved in this seeing, just as a few years before there had been greed involved in stamp collecting. But, whatever the reason, I set out.

There was plenty of time. Summers were longer in those days. When Rome had been exhausted, I went to Sorrento and there, between swims, took knowing, leisurely tours of Herculaneum and Pompeii. Even Vesuvius was obliging. One day when I was lying naked in a boat in the middle of the Bay of Naples, the volcano exploded with the most enormous crack, shook the whole Surrentine Peninsula, and put on one of its best displays in a hundred years. I took a boat and went to Greece.

"This will please my father," I thought, and certainly Athens pleased me. I learned—it still pleases me—that you could get to the Parthenon on a streetcar. I went many times.

(I sent my father—to make character—a photograph of myself sitting grinning on the steps of the Erechtheum. The only response I got was a letter from my mother, saying, "It is a good picture and you look well, but I notice you are *not wearing socks.*")

To prove my father's fears, however, I missed the train—the Orient Express—that was to take me from Athens to Venice. Too much of that resinous Greek wine at lunch, I suppose. Anyway when I arrived at the station, the train was a plume of smoke three miles away. However, my taxi driver, a dear man, explained that the train had to go *around* the mountain to Thebes, whereas the taxi could go *over* the mountain. (How did I understand this? The taxi driver spoke no English, I no Greek.) But over the mountain we went, on what I hesitate to call a cowpath, and we arrived in Thebes before the Orient.

In Venice, I pursued the Good Things in Life at both the Accademia and on the Lido. The room I stayed in at the Danieli was the one George Sand and De Musset had occupied; nothing comparable, or even extraordinary, happened to me but I enjoyed myself. (Can you do otherwise, in Venice, at nineteen?)

Suddenly it was August. I alerted the concierge, I made reservations at Raymond & Whitcomb: I was determined not to miss the train this time and I didn't; it left before lunch.

I remember that trip well. There was an aged, merry nun from Brooklyn in the next compartment (those were the days when everybody in Europe was American); we talked all afternoon, I told her the story of my life, which wasn't much, she listened and gave me a pear. It was a rocky ride over the Alps. When we got to Munich the next morning at seven, I hadn't slept much.

In Munich I made a mistake. I went to the Bayerischer Hof, took a room, had a bath, ate breakfast and *then* asked the concierge when the train left for Bayreuth. *Then* was too late, the train had gone.

I was in an uncomfortable position. The opera began that afternoon at four o'clock. I had simply neglected to find

hear anything like this..."

out that Bayreuth was a hundred and fifty miles from Munich. I was certain that when I got home excuses wouldn't do. The Parthenon would count for nothing, Michelangelo for nothing, St. Mark's for nothing. No, I had had the whole summer to get to Bayreuth and hadn't done it.

I asked about a car.

How do concierges shrug the way they do? It would be seventy-five dollars, he said.

Seventy-five dollars was clearly out of the question.

Desperately I said, "There must be *some* way."

"I can," the concierge said, "hire you an airplane. For twenty-two dollars." I hired an airplane.

I remember it clearly. It was a lovely airplane, all white, with ten seats, and mine alone. The driver was a pleasant fellow, in a white shirt, white riding britches and puttees. Conventional dress, I suppose.

By the time we took off it was one o'clock, but I was at ease. Three hours was surely enough time to cover a hundred and fifty miles. I enjoyed myself, and elegantly. I glanced down frequently at the well-run Bavarian countryside. It isn't every day you hire an airplane to go hear Toscanini.

We came down at Nuremberg. There was time, and we stayed there a half hour. We also picked up eight school children. This didn't quite fit with the posture of grandeur I had assumed, but I could hardly refuse when the driver asked me. He also gave me back nine dollars. But *what* were eight school children doing waiting for a passing airplane to take them from Nuremberg to Bayreuth?

They were sweet-faced children in uniform, the girls in smocks, the boys in shorts and jackets, and all mercilessly blond. They each carried a book-bag and a paper parcel.

The parcels, I found, not two minutes after we had taken off again, contained hearty liverwurst sandwiches. These they proceeded to eat.

Or half eat. For after not more than four or five bites they were to a man—to a child—sick.

Poor babies. The day was blue, the air was calm, the plane was steady, but they were sick. I can see them yet, the half-eaten sandwiches held high in their right hands, the emergency brown paper bags in their left, and tears swelling in their eyes. But the fit passed and they finished the sandwiches, and we arrived, finally, in Bayreuth.

It was five minutes of four. By the time I got myself out of the plane, into a taxi and to the Festspielhaus, it was five minutes after and the opera had begun.

Let me explain right here, that I was the first person who had ever been late for an opera in Bayreuth. Never, in all the time since Richard Wagner himself first lifted his baton, had anyone missed the downbeat. So, certainly, the guards gave me to understand. There was no machinery to cope with me. The doors were locked and that was that.

Well, hell. This was too much. I was taller in those days and I explained carefully and loudly that I had come the whole way from America and . . . and, of course, finally I got in. An official of some sort appeared, looked at my ticket, took care of my bags, and then on tiptoe led me up an inside stairway to the door which opened into my row, and, through a glass porthole, showed me my seat.

My father had got me a good seat, right in the middle of the tenth row. Now in Bayreuth there is no centre aisle, the rows sweep from wall to wall, so that when the overture—which fortunately is interminable—was over, I had to clamber past fifteen or twenty annoyed and on-time music lovers before finally I sank into that seat.

But I had made it. There was Toscanini in plain view, there, suddenly, was the curtain going up, and there was *Tristan* begun.

And there, not a minute later, was the girl sitting in front of me, turning around and wiggling her eyebrows. She was a very nice girl I happened to know who had danced in George White's *Scandals*. She seemed not even normally surprised at seeing me, she was intent only on calling my attention to the woman who was sitting next to her. And no wonder. It was the Queen of Rumania.

I settled back, content. My father, I thought, was right. This was worth it.

I suppose I do not have to say that in Bayreuth, Wagner is uncut. They do, however, give you intermission, whopping ones. The first is for tea, the second for dinner. In fact during the second, some people even go home, change into evening dress *and* have dinner. During the first, I gathered up the *Scandals* girl (she was travelling with a convenient aunt who actually wanted to sit and have tea) and we wandered around the grounds. We saw Horowitz standing under a tree having a beer, so we had a beer, *(Continued on page 259)*

SEPTEMBER VOGUE



The Dior look, right and left.
Left, the surprise skirt, a slender poul
rounding over a straight short shirt.
Early Paris cables called this the hobble skirt,
a perplexment instantly dispelled by pictures.
Here, grey-and-black checked wool,
with a sealskin collar. In America at
Henri Bendel; I. Magnin.
Right, the Dior head, a great smooth crown
of hair with Japanese overtones; this
coiffure, almost to the eyebrows, by Alexandre
Enormous earrings, row-on-row chokers
of cut crystal beads. (These in America
at Saks Fifth Avenue; Neiman-Marcus.)
The mannequin on both pages:
Dior's famous smouldery Victoire.

Vogue's 20-page report on the new Paris way to look—shapes, makings, jewels; the details, the effect. More news September 15.

PENN



PARIS TO AMERICA

Collections report—autumn 1959

BY JESSICA DAVES

The most French collection in Paris was, to my eye, the Dior collection. It was presented with superb, luxurious panache, and much of it was shown on Victoire, the famous Dior mannequin, who, even in this diminishing world, could never be mistaken for anything but a Parisienne. She makes no attempt to look natural, nor does Yves St. Laurent design *d'après nature.* Victoire's extraordinary looks are the triumph of artifice over nature; indeed, most of the Dior collection is just that. It says again that *grande couture* is really *grande.* Its object is not to present a series of easy-to-wear clothes, but to fire the imagination, stir the senses, excite the eye with beauty and "some strangeness in proportion" without which, Sir Francis Bacon says, "there is no excellent beauty."

And regardless of the controversial derivation of some of the lines in the Dior collection, we welcome it because it stimulates, excites, arouses interest in fashion at a moment when much of the great fashion effort is being put into what is established as "the understated look." The Dior collection is not understated—not by a country mile! Parts of it were indeed overstated. But overstated or not, it said something, and said it in witty, sparkling French.

Now this is not the usual American approach to fashion. If it were, perhaps we would not feel that urgent need for the Paris stimulation, the Paris daring which says: this fashion makes a *design* of a woman—a design that is *not* entirely natural, but which can make nature more interesting.

Granted all this, there are still in the Paris Collections not only the germ of fashion ideas to be developed, but also fashions which could be taken direct from the collections of the various houses to the heart of America.

Three Paris houses stood for change—Dior, Ricci, Cardin. On two preceding pages and on this facing page, are recognized stars among the new St. Laurent designs. There was glitter throughout the whole showing; a glitter of high, cut crystal choker necklaces, even in the day; of printed shoes jewelled all over; of a bright red wool suit shirt blousing over a narrow knee-length black fur band; of black satin, apricot satin, red satin, for evening; of a rose-red velvet for late day and dinner; of black chiffon or black taffeta, lace-edged up to the eyes; of the impudent knee-length blousing tunic-skirted dress made of tulle and sprinkled all over with glittering embroidery.

At Ricci, the new development of muffled lines above the waist; here the waistline is still marked, and there is a fascinating, beguiling fichu line in everything from tweed coats to evening dresses; an emphasis on what he calls his soufflé sleeve, handled with great delicacy so that above the neatly belted waist, or springing from a close body of a coat or suit, is this soft, ample sleeve cut, which gives a new look to the silhouette—and to the feeling of the Ricci clothes.

At Cardin there is an elegant series of blousing clothes: blousing dresses, coats, suits, even evening clothes—blousing lines treated in a new Cardin manner, which will be, we think, delightfully welcome to a special group of American women who have always loved this softened, figure-flattering line.

And Chanel, the adopted citizen of America, has given a new look to the neat Chanel silhouette, established by a biggish, stiff, *made* beret, pushed to the back of the head and worn with a big clump of the Chanel jewels. Here, too, is the carelessly elegant use of sable linings—in a black velvet, short-jacketed dinner suit; in a roughish tweed coat; in a white brocade evening cloak. At Grès—as much a great name in her (*Continued on page 257*)

Skirts—how short? how long?

Day skirt-length news in Paris:
Dior made the shortest,
just grazing the kneecap
and sometimes not quite. . . .
Lanvin made the longest,
reaching sometimes as much as
four inches below the knee.
Vogue's opinion: the Dior length
in its moderated version
is delicious for the young, slim-legged,
long-legged. The Lanvin length
and other in-betweens
are distinguished choices for anyone
not sure of the beauty of her legs.
Vogue's further opinion:
all skirt-length decisions
should be made in a strong light,
before a full-length mirror,
and, preferably, with a hat on.

Dior's swathed torso line:
A moulded shape of black taffeta, right,
with three gay whooshes about the knees;
on one hip, a taffeta bow. All this
was part of the light, supple
young look that prevailed in the
Dior evening clothes.
In America at Henri Bendel; I Magnin.

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Cardin's sloped waist, left, in a jacket shape as sound as the new franc—here, the peplum'd tweed is Cardin-dramatic fuchsia. Underneath: a narrow dress, belted in suède. Suit in America at I. Magnin. Charles Jourdan shoes.

Dior's blousing tunic, right, here in a dress cut like an East Indian rajah coat, with an Indian waist trick—vanishing. Dress is rosy velvet, worn with a tower of ruby and cut-crystal beads, a mink toque. Dress, in America at Saks Fifth Avenue, New York; Nan Duskin.

PARIS





The great Grès greatcoat—the dress-life it leads

At Grès, applause was for looks like these: big, beautifully cut greatcoats—called "houppelandes" in French—often reversible, worn always over the soft, intricately draped little wool dresses for which Grès is famous. Coat largesse, right: reversible olive-green wool showing the white of its lining at the collar, at the cuffs of the low-pitched kimono sleeves. Underneath: white wool jersey, belted in green. Coat and dress, in America at Marshall Field; Frederick & Nelson. Dress, also at Bergdorf Goodman. Soufflé sleeves, above: Beige wool jersey day dress with its sleeves gathered on the curve of the arms—fluid as a Grès skirt. In America at Lord & Taylor; I. Magnin. Signature Grès, left: What can be accomplished within the bounds of narrowness when the touch is Grès's—this degree of softness. Dark-grey wool jersey—the kind of easy, supple day-look on which the Grès name was made nearly thirty years ago. In America at I. Magnin.

PARIS







Ricci fichu figuring, left, evolved some of the great Paris coats. Here, a grey worsted coat, brilliantly all elbows (akimbo sleeves were a Ricci-ism) and "careless décolletage." The coat draws in tidily under a patent leather belt. In America at Lord & Taylor; Marshall Field; Frederick & Nelson.

Cardin's string blouse was at the top of the major-couture form—right, a daytime version in black and white wool tweed, tied with a tweed string. Worn under a jacket, hip-long, belted, sleeveless. Suit, in America at Saks Fifth Avenue. Kislav gloves.

PARIS

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PARIS

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Dior pouf-skirted suit, far left. One of the best-liked examples of this line—a figure-blandishing suit of navy-blue wool tweed, the skirt bloused over a skinny hem. The jacket, short, narrow, bowed at the waist. In America at Saks Fifth Avenue; Neiman-Marcus; Holt Renfrew of Canada.
Shoes: Roger Vivier for Dior.

Ricci: the curving suit, left. What Jules Crahay calls his Cranach line—slightly concave at the front. Suit of brown alpaca with narrow shoulders, sloped waist over a skirt full at the front.

Dior's soufflé tunic, below. St. Laurent makes skirt news: blousing at the knee, caught into a narrow hem. The skirt, here, rib-knitted wool; the bodice and hem are worsted—all, black. Dress, in America at Lord & Taylor; I. Magnin.

Cardin: the bloused coat, right. The key line of his collection, here in a beige, soft wool coat. Sloping shoulders, enormous buttons. In America at Saks Fifth Avenue.







Chanel: "Behind the luxury . . . the simplicity of common sense." Chanel, who competes only with herself (so very few others are worthy of her steel) has, again, outdone Chanel. Her newest collection has all the throwaway elegance, the unfussy perfection that are Chanel constants, plus some new elements of luxury and surprise: new offbeat colours for the famous suits—acid-green edged in black, purple edged with pink; black lamé for evening; great swashy sable linings in tweed, in velvet; a new penchant for flowers, fresh or jewelled, worn here and there. Under it all, like good bones, runs the abiding Chanel insistence on construction. Everything works. (One of her spokesmen said that Mademoiselle Chanel's clothes "allow for all the exertions of daily life while . . . preserving an unalterable line.")

Above: Close-up of a Chanel suit, showing one of this year's enchanting Chanelisms—a flower in the hair. Here, the flower's a white camellia; the suit, a simplicity of navy-blue wool trimmed with navy-blue braid, a wisp of white tie. In America at Nan Duskin.

Facing page: Ribbed wool jersey suit, navy-blue edged with white; a ribbon of white wool belt running through loops below the waist, suggesting a Norfolk jacket. With it, the kind of back-of-the-head beret shown all through the Chanel collection. Suit, in America at Altman's; I. Magnin.

PARIS



Balmain's above-ankle sheath,
left: A sinuous black dinner dress with a deep U at back; of jet-encrusted, moiré-patterned tulle. White satin sash.
Tulle of nylon.
In America at I. Magnin. Kislav gloves.

Balmain's ankle-length suit,
right: White satin—which gleamed, pale and ravishing, in almost all the Collections—here in a dinner dress and jacket.
Jacket, hip-length; dress, belted, tied at the shoulders.
In satin of Orlon-and-silk.
In America at Bergdorf Goodman; Marshall Field; I. Magnin. Kislav gloves.

PARIS

PENN



Dessès Madame X-erie,
near right: One of the breathtakingly beautiful things that Dessès did with chiffon, and a conviction that there are some looks that make a woman *feel* irresistibly alluring. This dress, of black silk chiffon—a Dessès signature. In America at Bergdorf Goodman; I. Magnin. These pages: Kislav gloves; Alexandre coiffures.

Lanvin Castillo's white:
satin-ribbon evening dress, centre, as smooth as a slip stream. Sole décor: a pair of bows on a somewhat relaxed waistline. It's worn here with deep-purple velvet stole. Costume, in America at I. Magnin.

Patou evening shirt, far right, named—prophetically, was the general feeling—for his great perfume, Joy. In dinner dress form: schoolgirlish buttons on satiny white peau d'ange, ankle-length. The thinness, the blousing—a this-year Patou stamp. Dress, in America at Saks Fifth Avenue.

PARIS

PENN







Heim's grey shadowing,
right. Grey organdie, shadowing
a sheath of black crêpe; the waist,
crushed to little more than rose-width.
"Shadow," of nylon organdie, in America at
Henri Bendel; Marshall Field; I. Magnin.

Ricci: woman-shape in grey,
left. Here, Jules Crahay's trademarks for
re-womanizing a figure; tiny waist,
deep décolletage, wide skirt, soft sleeves.
Grey crinkled mousseline of nylon,
with silk sash, rose. In America at
Saks Fifth Avenue; Neiman-Marcus.
Coiffures by Alexandre. Kislav gloves.

PARIS

PENN

PEOPLE ARE TALKING ABOUT...

$24,000,000 worth of new TV specials

33 specials



KENNETH HEYMAN

DAVID SUSSKIND, a restless, attractive man with jumping energy, has enthusiasm, all his hair, a quick smile, bags under his eyes, and, for this season, a budget for thirty-three television specials of $12,000,000—for time and talent. Executive vice-president and co-owner of Talent Associates, Susskind finds himself smartly in the catbird seat, for his company not only conceives but sells and produces television programs. These thirty-three specials have five sponsors and will appear on the three big networks, a juggling operation that includes massive doses of placation. When at his pinwheel best, whirled by his own gale, Susskind takes on a few other pleasures. Last season he produced the play *Rashomon*, this season he plans *Back-to-Back*. Next year he will produce for Columbia Pictures the movie of *Raisin in the Sun*. On Sunday nights, from September to June, he is the moderator of his own Sunday night television talk show, "Open End," when he and his Big Name guests happily strangle such Big Questions of the Day as Foreign Affairs, Psychiatry, African Nationalism, Religion. In this exhibition of thuggery, Our Society and Man are regularly beaten up. Born thirty-eight years ago in Brookline, Massachusetts, Susskind was graduated from Harvard, *cum laude*, spent four years in the Navy, partly as Communications Officer on an attack transport. Eventually he started his television packaging firm. Since then he has produced for television a small group of elaborate flops and a larger group of intelligent successes, including "The Winslow Boy," and "The Browning Version" with Sir John Gielgud. He finds infinite pleasure in locking up for shows this season Claudette Colbert, Art Carney, and Ed Wynn. Susskind has no fight with destiny.



39 specials

EVELYN HOFER

HUBBELL ROBINSON, a reticent, attractive man with a pared-down, lean face and a pumpkin smile, has cautious enthusiasms, all his hair, and, for this season, a budget for thirty-nine television special programs of $12,000,000—for time and talent. Now, he is president of Hubbell Robinson Productions, Inc. To get him away from Columbia Broadcasting—where he spent twelve years, three of them as executive vice-president of CBS Television—for the new job of thinking up and supervising these enormous specials for Ford Motors every Tuesday on NBC Television, he was offered (and accepted, with a certain natural reluctance) a sum of $250,000 a year, just about the same as Susskind. His way of relaxing from pressures, which have the feel of a thumb pushing down hard on an artery, is to retreat to the Civil War. To relax from the Civil War, Robinson has, in recent years, studied the German General Staff. In his breakfront bookcase, behind glass, stand world histories and mysteries. Born fifty-three years ago in Schenectady, New York, Robinson was graduated from Brown University, starting his career as drama critic on *The Exhibitor's Herald*, and eventually becoming a radio producer, during radio's squalling age, for Young & Rubicam. After a few years he settled down comfortably on alternating current as either the vice-president of a large advertising agency or the vice-president of a broadcasting company, playing adroitly both sides of Madison Avenue. He uses none of the jargon of either. But no matter where Robinson hangs his hat, he keeps his business under it. He finds infinite pleasure in locking up for the Ford shows Ingrid Bergman, Sir Laurence Olivier, and Sir Alec Guinness. To do that he seems to spend much of his time either on the telephone or buckling his seat belt.

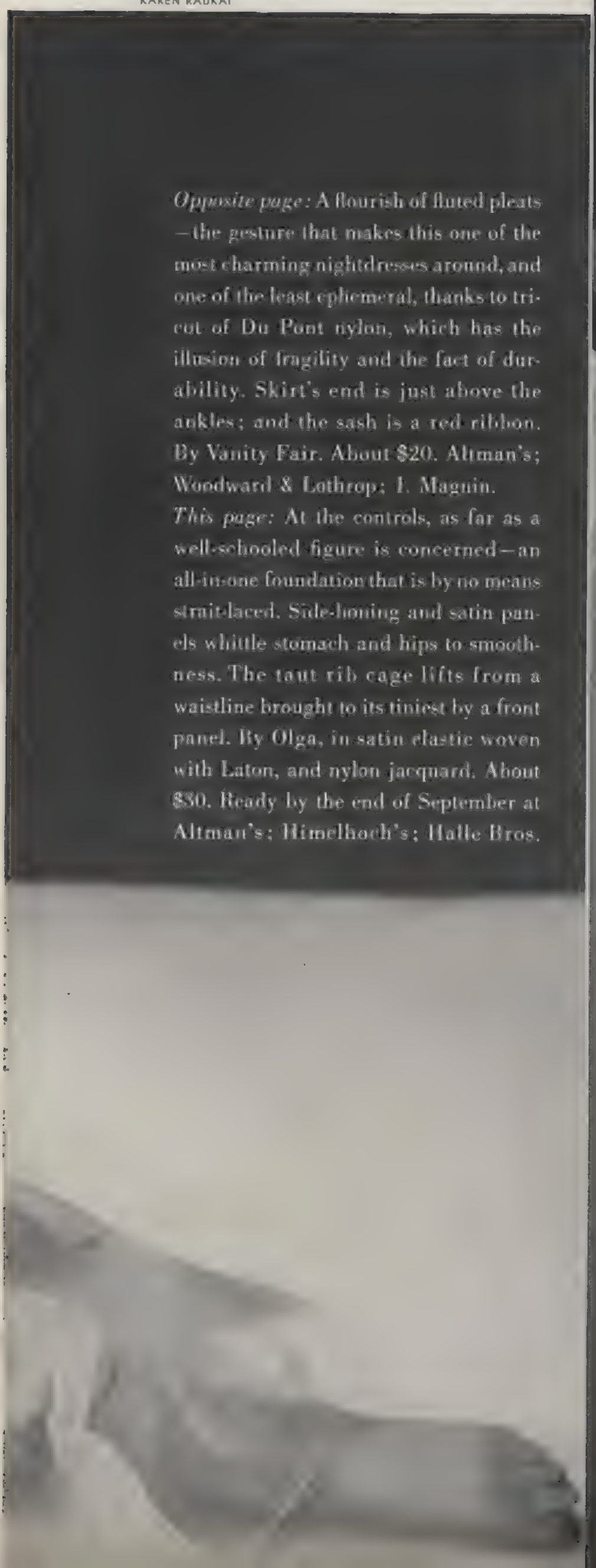
Autumn lingerie—luxury beyond its price



KAREN RADKAI

Opposite page: A flourish of fluted pleats—the gesture that makes this one of the most charming nightdresses around, and one of the least ephemeral, thanks to tricot of Du Pont nylon, which has the illusion of fragility and the fact of durability. Skirt's end is just above the ankles; and the sash is a red ribbon. By Vanity Fair. About $20. Altman's; Woodward & Lothrop; I. Magnin.

This page: At the controls, as far as a well-schooled figure is concerned—an all-in-one foundation that is by no means strait-laced. Side-boning and satin panels whittle stomach and hips to smoothness. The taut rib cage lifts from a waistline brought to its tiniest by a front panel. By Olga, in satin elastic woven with Laton, and nylon jacquard. About $30. Ready by the end of September at Altman's; Himelhoch's; Halle Bros.





VOGUE PATTERNS

May Britt in
the kind of clothes
she likes to wear



BLOUSE: VOGUE PATTERN 9810
SKIRT: VOGUE PATTERN 9336



BLOUSE: VOGUE PATTERN 9810
SKIRT: VOGUE PATTERN 9814

May Britt, super blonde, has hair the colour of the best white celery, holds back on make-up ("nothing but lipstick and eye make-up"), and manages to shoot the word "classic" right out of the good-looks vocabulary. Recently, she stepped into the most famous stockings in stockingdom when she took on the Dietrich rôle in the movie re-do of *The Blue Angel*, for which the original script came, curiously enough, from a novel by Heinrich Mann, the elder brother of Thomas. About her off-screen clothes-life, May Britt feels this: "It is good to have simple things I can wear over and over." Her Swedish English didn't include the meaning of the word "pattern," but she's shown here in a single repeatable blouse and three skirts she understood at first glance. *Far left:* Blouse of black Sag-No-Mor worsted jersey, Vogue Pattern 9810. Black gored skirt to match, Vogue Pattern 9814. The belt is printed furry calfskin, by Colony: Bonwit Teller. *Left:* Same blouse with a white silk-faced satin skirt, pleated softly. This, Onondaga satin. Vogue Pattern 9336. *Right:* Lemon-yellow Paisley brocade skirt, Vogue Pattern 9735, satisfying the Britt specifications for evening clothes..."I hate too much glitter and things." Abraham brocade of acetate and rayon, with Lurex threads. *Other views, yardages, page 260.*

BLOUSE: VOGUE PATTERN 9810
SKIRT: VOGUE PATTERN 9735

KAREN RADKAI

Capital-gain fashions—news for

The way to make a killing in fashion without really tying up too much capital is relatively simple now: look for the big-fashion looks—they're often wearing the most extraordinarily engaging price tags. Five are shown here. *Directly right:* Corduroy suit, the colour of toffee-er toffee with a blouse-attachment of flowered challis. By Mr. Mort, in Cone cotton corduroy; the blouse, wool-and-Orlon. In junior sizes; about $50. Roger Van S handbag. Both: Lord & Taylor. Suit, also Joseph Magnin. Furry hat by Sally V. *Centre:* Fur pay-off—a collar of Somali leopard. The rest of the suit shapes up—lightly—in black wool. (The price tag shapes up pretty lightly too: $90 or thereabouts.) A Galerie fashion, of Hockanum petit-point worsted. In junior sizes, at Rosette Pennington; Bramson's; Vandever's. Walter Katten handbag. Martinique shoes. Leopard hat by John Frederics. *Far right:* Grey flannel dress learning the suit-ropes with great charm—what's plaid here is a little buttoned-up-the-back jacket in grey, black, berry-red. By Lanz, in junior sizes. Dress of Milliken fabric; jacket in Lawford wool and looped mohair. About $60. Hansen gloves. All: Bonwit Teller. Costume, also Neiman-Marcus. The plaid hat: a John Frederics Charmer.



HORST

the small investor



More capital-gain fashions

Directly right: Suit look indebted to the American genius for throwaway chic. Particulars: black-and-white worsted, diagonally tweeded; piping; coins for buttons—not negotiable, except as fashion. Negotiable the same way: the civet toque; crushed black kidskin gloves. Glenhaven suit; about $40. Fuchs gloves. Both: Altman's. Suit, also Woodward & Lothrop; Hudson's. John Frederics hat.

Far right: Suit to commit to memory for its greenness, its riding-jacket fit, its stride of pleats. Worn here with the surprise of a bright-blue velvet pillbox. Other days, other places, there might be a high-necked blond cashmere in the picture; a hat of the same hunter-green tweed (hat news definitely worth tracking down). Handmacher suit of Scottish wool tweed: about $90. Gilt pin. Both at Lord & Taylor. Suit, also at Harzfeld's; Frederick & Nelson. Kislav gloves. Lilly Daché hat. Coral find among the greenery here: Gypsy Fire lipstick—news from Frances Denney.

Background, here and on the two preceding pages: Fine Arts Associates in New York where, about now, a show of "Sculpture and Sculptors' Drawings" should be getting under way.



HORST



GOSSIPY MEMO ON TRAVEL

For those who think that a holiday is by definition unhurried, the American President Lines runs a slow boat to Southeast Asia. The S.S. "President Garfield," air-conditioned and remodelled to resemble on the inside a big yacht, wanders for 107 leisurely days, pausing at such places as Bangkok, Singapore, Manila, and Hong Kong to unload cargo and its twelve passengers for shore excursions. Even the prices seem relaxed: from New York to Asia and back, the 107 days cost $2,130; from San Francisco and home again, 75 days cost $1,320. (Passengers with less time may come along for the ten-day run between New York and San Francisco, through the Panama Canal, for $405 one way.) Light grey and white, its stack brilliant blue, the "Garfield" has nine handsome staterooms with walnut walls and furniture, telephones and short-wave radios, and wide sweeps of shoji-like screened window in place of portholes. One may lie in bed and slide the screens back to watch cars and cases of wine swinging out over the water, tiny engines piling crates on the pier as delicately as matchsticks, or simply the great hazy blue of a Pacific sky. Next trip of the "Garfield": from New York, about October 26, heading down through the Canal locks and on to Asia.

A single train ticket for first-class travel in thirteen European countries—Eurailpass—costs $125, covers 100,000 miles, is good for two months. Although the ticket can not be used in the British Isles, waterways come into this plan too, particularly certain steamers on the Swiss lakes, the Rhine, the Danube, and those Scandinavian ferries run by the railroads. Note: the ticket may be bought only in the United States and Canada. *How it works:* A Eurailpass owner simply boards the train and away. Seat reservations, included in the price, may be made at the station reservation window; sleeping berths are extra.

For the 1960 Olympic Games in Rome, there is one absolute requirement for nonplayers: a confirmed reservation for room and bed. In fact, it will be impossible to get a ticket for the Games without showing that reservation. Foresighted Romans have, already, lists of private houses with beds to spare, and rooms in colleges. It is still worth a try, however, to snag a room in such top hotels as the Excelsior (where the lobby, even under less crowded bustle, is an international meeting place); as the elegant Hassler with its enormous rooms and marble-tiled bathrooms; as the Grand, a great favourite with diplomats. Many Roman *pensioni* are excellent, the prices usually about $5 to $8 a person for room, bath, breakfast and *one* meal. Near the Villa Borghese park with black-green umbrella pines, their needles looking like heavy crochet needles, are three particularly good *pensioni:* Villa Borghese, on Via G. Sgambati; Bellavista Milton, 16a Via di Porta Pinciana; and Delle Muse, 18 Via Tommaso Salvini, all wonderfully comfortable. The Games start August 25, last to September 11. Tickets in this country are handled by American Express.

One of the more memorable ways to visit Mont Saint-Michel is to drive along the Norman coast at dusk, span the long causeway to the towered, faintly sinister island, leave the car, and walk through the tunnelled ramparts to the village which has more than two hundred inhabitants, a mayor, and a thin spiralling street with the lively look of Capri. Shops, restaurants, and hotels, stacked like toy houses, line the street. Above the gaudy store fronts are, usually, modest but clean rooms, with brass bedsteads and windows with a view of the sea. All the hotels seem to belong to the family Poulard: mother Poulard, father Poulard, widow Poulard, and son Poulard. At the widow Poulard's Hotel de la Confiance, for example, there is a shining restaurant where a four-course dinner always starts with small Belon oysters served with a carafe of tart, white Muscadet. The rooms are heated, a few have baths, and the cost, for two people, is about $3 a night. In the morning, after *café au lait*, one is fresh for the ascent to the mediæval church and monastery before rejoining the car which, if left on the causeway, is safe from the onrushing sea, but apt to be swept away if left on the wide white sands of the beach. *Note:* Henry Adams' lively account of his literary promenade to Chartres and Mont Saint-Michel is now an Anchor Books paperback.

Country Checks on 57th Street . . .

What seems to be a country bedroom, its Cluny lace-curtained windows looking as if they might open on a fragrant walled garden, is part of the New York apartment of Roslyn Rosier, the antiquaire-interior designer. Aloof both from time and from the 57th Street traffic three storeys below, the room, its décor exquisitely chiselled mostly in 18th-century antiques, encompasses the more romantic aspects of the blue palette . . . mauve, lilac, hyacinth, grape. (Only departure from the blue theme: the acid green silk velvet cushion on the English chair.) Some of the room's sly impact is achieved by a multiplicity of pattern . . . the blue and white French check used for the swashbuckling canopy and bed cover, the provincial floral print on the table, the lavender stripes painted on the wall, the documentary floral stencilled on the grape-coloured floor, the deep blue and white shade on the French opaline oil lamp. Among details beyond the camera's eye: A mauvey-white French armoire to stand in the stead of a missing closet; a Louis XV *semainier*, with the traditional seven drawers, originally for a week's supply of linen, in Miss Rosier's case, for jewellery and small things; eyelet-embroidered pillowcases on the bed, on a chaise. To go with the lace, more lavender, dried lavender, kept in the covered Irish crystal jar beside the small Staffordshire house on the table. Even the jar, originally clear crystal, through exposure to the sun has taken on a faint purply glow. Seven more bedrooms, two of them one-room apartments, on the following pages.

VOGUE'S FASHIONS *in* LIVING

PPG manufactures the fiber glass yarn—not the fabric. Photo: Hiro

Now, Adele Simpson and Waverly Fabrics, inspired by the fabulous versatility of new PPG Fiber Glass, bring you drapery fabrics selected with the same flair as the fashions you wear!



See the beautiful collections of fiber glass drapery fabrics handpicked by Adele Simpson at Joseph Horne Co., Pittsburgh; Rike Kumler Company, Dayton; Mead's, Scarsdale; R. E. Kennington Company, Jackson, Miss.; Honigblum's, San Antonio—and other fine department stores and drapery shops. Or ask your decorator to show them to you.

PITTSBURGH PLATE GLASS COMPANY, Fiber Glass Division, Pittsburgh, Pennsylvania

Bedrooms, fabric unstinted

Bought by the bolt rather than the yard—dispersed with abandon over not only the bed, windows, and chairs, but even up the walls, and, in the room shown here, across the ceiling—fabric gently defines the architecture of many of the bedrooms in these Fashions in Living pages. The snugly closed-in, away-from-it-all effect of yards of checks or toile or chintz makes the canopy idea of other eras seem not only pretty but sensible. Canopies like the one on the Fashions in Living cover are coming back after a time when canopies were considered rather more fussy than practical. (Air conditioning has helped to dispel reservations.) To throw light on such a bedroom, the chandelier is back, too, Venetian glass chandeliers and modern ones, like the Italian floral bouquets which copy old steel chandeliers. For the rooms shown on these pages, the owners have picked a variety of floor treatments—wall-to-wall carpeting—floors beautifully bare except for a stencilled design, or scatter rugs, perhaps Bessarabian or needle point, made skidproof by underpads.

The bedroom is one of the last strongholds of "things that match," patterns that repeat rather than compete. The Parisian boudoir, *right,* by Madeleine Castaing for Mme. Alec Weisweiller, carries the all-fabric, all-one-pattern look about as far as it can be carried. The rose-garlanded chintz has been upholstered and tufted onto the chaise, swagged onto the dressing table skirt, flounced onto the chairs, hung at the windows, and appliquéd to the walls. To give the effect of slope, strips of fabric have been carefully arranged in chevrons at the ceiling corners.



ANTHONY DENNEY

Paris boudoir, except for the black-carpeted floor, and the pink opaline boxes and jars on the dressing table, all in rosy chintz.

Bedrooms: canopies plus



WENDY HILTY

Tasselled, fringed, scalloped, and quilted, a grey, brown, and white *toile de Jouy* wraps up the country bedroom, *left*, at the John M. Seabrook farm in Seabrook, New Jersey. Lined with pale blue, the cotton is draped from the walnut canopy frame of the Louis XVI bed, serves as both valance and curtains, covers the walls, and, quilted, the chaise. It works easily with other 18th-century things, the wide oak floor-boards, the walnut Normandy chest and armoire, and, in the bay window, a pearwood desk, where sometimes the Seabrooks breakfast. Guy Roop designed not only this Seabrook room but also the guest room, *right*, in the Chicago penthouse of Mrs. B. McNabb McAllister. Here all extraneous elements have been stripped away, leaving a polished parquet floor, isolating the strikingly handsome Empire bed with its crowned blue satin canopy and spread—like a Napoléonic tent. On the walls, blue ribbon-striped paper, its background grey with an engraved effect, gives the illusion of fabric. *Below right*, the bedroom-sitting room in the New York brownstone of Mr. and Mrs. Paul Radkai (she is the Vogue photographer, Karen Radkai). Facing a white brick fireplace, the brass bed here is Victorian, canopied and spread with Irish linen, the canopy white, the spread blue. Behind the bed, primitive glass paintings ("We found them in Austria for a dollar each," Mrs. Radkai said), a baroque angel, a Greek ikon, and a Madonna painting from Bavaria, to recall Mrs. Radkai's childhood there. On a French baker's stand, meant for rolls and loaves in a Parisian *boulangerie*, are pictures of the four Radkai children and Radkai friends, a small collection of shells and paperweights. "Some are beautiful objects," said Mrs. Radkai, "but some others not so—they would hardly have a meaning for anyone but us."



WENDY HILTY



KERTESZ

Three canopies: *Opposite*, Louis XVI, walnut and cotton, in a toile-lined country bedroom. *Above right*, Empire, mahogany, bronze, and blue satin, in a city penthouse. *Below right*, Victorian, brass and linen, in a New York brownstone.

Bedrooms: white plus



Clear white shines with the aid of just one other dominant colour in the three New York bedrooms here. White and blue fabric—only the ceiling escapes its flow—in the 10′ x 11′ guest room, *left*, of Mrs. Elsie McNeill Lee, who uses here two prints from the company she heads, Fortuny Fabrics. Blue adds to the clarity of white—midnight blue for the Victorian chair, the bed cover. Pale blue Fortuny stripes on white cotton sweep over the walls, mouldings, door, and into the adjoining bathroom and corridor. The Fortuny print, "Lamballe," over-printed by the wall stripe, was used for the Roman windowshade. *Right*, yellow and white, sunny, bright—for the one-room apartment of small, dark Madame Denise Tual, who, in her work, producing movies, flies catercorner from Paris to New York to Hollywood. The point of this room, designed by Claude Alphand Associates, is its frankness, no camouflage, no intricate devices to fool the eye. This room seems to be just what it is: a comfortable bedroom with a window on the garden, screened by white chintz curtains over a mist of batiste. The furniture in the soft natural colours of rattan and woven cane looks country. So does the sleigh bed. *Below*, white and black—flashed with colour from paintings, books, purple and magenta anemones—gives a marching discipline to the one-room apartment of Porter A. McCray, Director of the International Program at the Museum of Modern Art. The strength of a stretch of bed—the notable Mies van der Rohe bed—covered in heavy black linen with a Moroccan rug at the foot—keeps the horizontals of this room, along with the white marble slab table, equally low and horizontal. On the walls, Mr. McCray's private delights—Picasso's "Lady in the Window," a large Afro drawing, and a smash of colour by Michael Goldberg.



White plus blue and fabric, *above*, a small guest room, walls, door, even the air conditioner fabric-covered. *Right*, white plus black and brilliant colour, a one-room apartment with a sofa-bed solution.



Dagmar



KERMÈSSE

White plus yellow and rattan, *above*, a bedroom apartment that looks out to a garden. *Right*, the small entrance hall, with dining table, screened from the room when necessary by unrolling the bamboo shade.



BY JANE BELL

HOME AFTER SIX

Twenty menus and twenty-two quick recipes that work while you don't, after six

For late arrivals in the kitchen, herewith a monthful of menus—twenty for the five working days of four weeks—all tested by me after six, all practical and well-balanced but not at the sacrifice of originality or little surprises. The average recipe here takes about a half hour to cook, some less.

Most women like the cooking part of cooking, but not the daily preparing. With a little planning, the necessities can be accomplished in advance and in quantity, using perhaps a half hour twice a week. Anticipation takes the place of resignation when one arrives home secure in the knowledge that the icebox holds hard-boiled eggs, a week's supply of clean salad greens, every essential ingredient ready to go to work. Basic French dressing, made by the pint, can be stored in a Mason jar for two weeks. With a grated onion and some capers added, you have a vinaigrette; a little lemon juice and sour cream, another kind of dressing.

Among the frozen vegetables that seem even better than fresh ones are artichoke hearts, okra, squash, Brussels sprouts, certain brands of whole green beans, and asparagus tips. Nice on the canned goods shelf are imported baby carrots, peas, mixed vegetables, salsify, celery hearts, celery root. Canned whole or cut green beans and the various kinds of Italian white kidney beans make delicious salads.

About these menus and recipes:

I find most men like hearty Monday dinners, possibly because Sunday night suppers are inclined to be sketchy.

You'll see water cress, water cress everywhere here. Endowed with an amazing lack of calories and an impressive quantity of vitamins, it's easy to prepare.

Sweetbreads and calf's brains gain firmness if kept in ice water for twenty-four hours.

Menus and recipes (for starred items) follow; the recipes, sized for generous portions for two.

FIRST WEEK

Monday

BLUEPOINT OYSTERS
*The very smallest, with Sauce Juliette**

DOUBLE FRENCH LAMB CHOPS
Grilled

WATER CRESS

FROZEN PURÉE OF SQUASH
Seasoned with black pepper, sweet butter, and chopped raw celery

BRIE OR LA GRAPPA CHEESE

Tuesday

MEDAILLONS OF HALIBUT*
Cooked in the Greek way with tomatoes, onions, and lemons

ENDIVE AND WATER-CRESS SALAD
French dressing

Wednesday

ROCK CORNISH BIRDS*
Roasted in butter

IMPORTED BABY CARROTS

BARLEY*
Cooked in chicken broth and bouillon

FRESH STRAWBERRIES
Flavoured with grenadine

Thursday

SWEETBREADS*
Sautéed and glazed with white wine and Madeira

BRAISED BOSTON LETTUCE OR ENDIVES

MATCHSTICK POTATOES

CHERRY TARTS

Friday

FINNAN HADDIE DUGLÉRÉ*
In a sauce of cream, white wine, shredded tomatoes, chopped parsley

CHILLED MELON

SECOND WEEK

Monday

HAM STEAK*
Seasoned with mustard, white wine, and cream

CHOPPED SPINACH

FRESH PINEAPPLE
Diced and flavoured with kirsch

Tuesday

BLACK BEAN SOUP*
Garnished with slices of lime and avocado, flavoured with Madeira

FRESH LUMP CRABMEAT AND ENDIVE SALAD
With freshly-made or prepared mayonnaise, seasoned with mustard, lemon juice, cayenne, and cream

Wednesday

GRILLED VEAL KIDNEYS*

WATER CRESS

FROZEN ARTICHOKE HEARTS
With sweet butter, lemon juice, and ground black pepper

COOKED PLUMS IN SOUR CREAM AND BROWN SUGAR*

Thursday

RISOTTO*
To which chicken livers, slivers of ham or tongue, and green peas have been added

BIG MIXED GREEN SALAD
French dressing

Friday

GRILLED POMPANO*

NEW POTATOES
With parsley

ASPARAGUS TIPS VINAIGRETTE

CHILLED PERSIMMON

THIRD WEEK

Monday

LITTLE NECK CLAMS

MIXED GRILL*
Lamb chop, sausage, lamb kidney, Canadian bacon, large mushroom

WATER CRESS

MATCHSTICK POTATOES

CHEESE AND FRUIT

Tuesday

CALF'S BRAINS*
Sautéed

FRENCH FRIED POTATOES

SALAD OF STRING BEANS AND CANNELLINI
Italian white kidney beans surrounded with lettuce, garnished with capers and sieved hard boiled egg, French dressing

Wednesday

SALT COD IN SAFFRON SAUCE*

BAKED POTATOES

ROMAINE SALAD
With slices of cucumber and green pepper rings. French dressing to which sour cream has been added

Thursday

SHELL (OR CLUB) STEAK
Grilled

WATER CRESS

GREEN PEPPER STRIPS*
Sautéed in olive oil

WHOLE MUSHROOMS
Sautéed or grilled

RIPE PEARS
Peeled and quartered, covered with whipped cream, sprinkled with granulated sugar and candied violets

Friday

QUICK SHRIMP JAMBALAYA*

DRY FLUFFY RICE

PISTACHIO ICE CREAM

FOURTH WEEK

Monday

ESCALLOPES OF VEAL*
In cream with cucumbers

BRANDIED APRICOTS
Served hot

Tuesday

CALF'S LIVER, BACON SQUARES, AND MUSHROOMS ON SKEWERS*
Brushed with melted butter, sprinkled with bread crumbs, then gently broiled. Garnished with water cress

POTATO CHIPS

ESCAROLE SALAD
French dressing with a little garlic

(Continued on page 248)



Crane's Paper Opens the Door...gives voice to your good wishes

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CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801

100% RAG EXTRA NO. 1 QUALITY PAPERS FOR SOCIAL AND BUSINESS CORRESPONDENCE • CURRENCY • SECURITIES • CARBON • TRACING

Now! a new treatment from medical science

ACHIEVES MIRACLES IN SKIN, YOUTH AND BEAUTY—IN 60 SECONDS!





Lilly Daché's

Quick Change

INSTANT ACTION BEAUTY FORMULA

• Speeds circulation! • Tones up sluggish underlying tissues! • Recovers youthful elasticity —leaves your skin looking radiantly young!

The totally new approach to regaining skin which looks youthful *fast!* "Quick Change" is based on the fact that "tired skin," lined skin, *needs nourishment*—and *only* your own blood stream can bring it that nourishment so effectively that radiant new beauty, a firm, healthy looking skin is yours in just sixty seconds.

Doctors know the secret. LILLY DACHÉ'S "Quick Change" first gives your complexion just the nourishment it needs. At the same time, it wakes the circulation so that the blood stream can bring it this nourishment naturally—*feeding* your complexion as nature does a fresh, young skin. Your skin takes and *uses* just the specific nutrient it needs in sixty seconds.

Why the 'tired' look goes. Proof you can see—in just sixty seconds—the wonderful plumped-up, fresh, healthy look of naturally nourished skin. Fatigue lines seem to melt away; signs of strain and weariness disappear. Makes tired skin look as if it had 8 hours sleep in sixty seconds.

Keeps that 'alive' look—"Quick Change" cleanses your skin, adding the delicate acid mantle it needs to guard against blackheads, enlarged pores and pimples. Have you a sallow skin? It will bloom. A pale skin? It will glow. You'll have the *very* look you had when you were *vitally* young.

Takes only one minute to use—One minute means one minute! Lilly Daché emphasizes the best results are achieved when "Quick Change" is tissued off sixty seconds after it's been applied. *30-day faithful use means lasting beauty.*

LILLY DACHÉ'S "Quick Change" is for *you*—and every woman who wants to look fresher and younger—any time of the night or day. Got a minute? Get a beauty lift. Get new "Quick Change" today!



Trial size, ½ oz., $1.50.
Regular size, 2¼ oz., $5.00.
Prices plus tax.

HOME AFTER SIX

(Continued from page 246)

Wednesday

SCALLOPS IN SHELLS*
With mushrooms, shallots, white wine
ARTICHOKES
With lemon butter sauce

Thursday

SPARERIBS*
Baked with mustard and tomatoes
WATER CRESS
CHILLED APPLESAUCE
With horse-radish
BRUSSELS SPROUTS
With butter, nutmeg, and cream
LEMON ICE
Sprinkled with grated chocolate
PETITS FOURS

Friday

BROILED SMELTS*
FROZEN WHOLE GREEN BEANS
(Seabrook Gold Pack)
FRESH RASPBERRIES
With sugar and sour cream

RECIPES

FIRST WEEK

SAUCE JULIETTE
(Monday)

¼ teaspoon coarsely-ground black pepper
2 teaspoons finely-chopped shallots
¼ cup Dessaux Fils wine vinegar

Blend together and put in small glass or china containers, which can be placed in the middle of the plates on which the oysters are arranged.

MEDAILLONS OF HALIBUT
(Tuesday)

1 fresh halibut steak, weighing about 1½ lbs.
6 white onions, peeled and sliced
2 lemons, sliced very thin
1 can Italian plum tomatoes, well drained
4-6 tablespoons olive oil
Freshly chopped parsley

Carefully trim the halibut steak into four neat ovals, discarding all bone, gristle, and skin. Gently brown the onion slices in olive oil until golden brown. Lightly grease an oven pan with oil from the onions, dispose the halibut pieces in it. Season them, divide the onions and put some on top and in between the pieces, then arrange the lemon slices and tomatoes on top of the fish. Cook in medium oven 15-20 minutes, taking care that the fish does not scorch on the bottom. When ready, serve at once on a hot platter with the liquid from the pan poured over.

ROCK CORNISH BIRDS
(Wednesday)
(Roasted in butter)

2 Rock Cornish birds (1 lb. size)
or
1 plump broiler, trussed for roasting
¾ bar sweet butter
Salt
Pepper

Rub birds with a little softened butter, salt and pepper them inside and out. Stuff with a small lump of butter plus a stalk of celery if desired. Roast in an oven preheated to 375° for 45 minutes. Garnish with parsley.

BARLEY
(Wednesday)

Put ½ cup medium barley in a sieve and rinse thoroughly with cold water. Place in a small, heavy pan and add approximately ½ cup clear chicken broth and ½ cup bouillon (consommé is too highly seasoned). Let simmer about 40 minutes adding more liquid if necessary. At the end, all the liquid should be absorbed by the barley. Season with salt, pepper, sweet butter, and a good squeeze of lemon juice.

SWEETBREADS
(Thursday)
(Sautéed with white wine and Madeira)

1 pair sweetbreads (2 pair if small)
2-3 tablespoons sweet butter
A little dry white wine, also some Madeira
Salt, Cayenne

Wash sweetbreads and soak in cool, salted water for ½ hour. Drain, then wash again and poach gently in water to which a big spoonful of vinegar has been added; then put the sweetbreads into a bowl of water and ice cubes, place in refrigerator to become firm. They can be left there for 24 hours. To prepare: Drain, trim away any tubes, and slice. Dry with a towel and powder with very little flour. Heat a skillet and drop in 2 tablespoons butter, quickly cook the sweetbreads on both sides; season with salt and cayenne. Pour in a little wine, shake the pan, and lower the flame. Allow to cook gently while the wine reduces and dissolves the residue, turning the slices occasionally. Just at the end add a little Madeira, shake well, and serve. The sauce should be smooth and not too thin.

FINNAN HADDIE DUGLÉRÉ
(Friday)

1 lb. fresh smoked haddock, not frozen
1 white onion, chopped
1 tablespoon butter
1 tablespoon flour
⅓ cup white wine
½ cup heavy cream
Italian plum tomatoes from a 1 lb. can, thoroughly drained and cut in strips
Freshly chopped parsley

Divide the haddock into two pieces,

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HOME AFTER SIX

(Continued from page 248)

put to heat in cold water over a moderate flame. It needs only to be heated through, then drained. Melt the butter in a skillet and cook the onion till soft, add flour and stir until blended. Gradually add the white wine and, when the sauce thickens, the cream. Let cook briefly, then put in tomatoes. Place the fish in a small, deep casserole, pour sauce over, and cook in a 350° oven for about 20 minutes. Serve in the casserole, sprinkled with fresh chopped parsley.

SECOND WEEK

HAM STEAK
(Monday)

1 ham steak, about 1 lb., cut from a precooked ham, about ¾ inch thick
Prepared mustard, Dijon type
A little white wine
½ pint heavy cream
1 package frozen chopped spinach

Rub a cold heavy pan with the fat edge of the steak to grease it, put the steak in the pan and let it cook over a rather low flame. Spread the upper side with mustard. Put the spinach on to cook. In about 15 minutes turn the ham steak and spread the cooked side with mustard; it should be cooked in about ½ hour, so ten minutes before this add the wine, to dissolve residue in the pan. Then add the cream, which should boil gently and reduce a little. Stir well with a fork and turn the steak once more before serving. The spinach can be served separately or arranged in a ring on the platter with the steak and sauce in the middle.

BLACK BEAN SOUP
(Tuesday)

1 can Campbell's Condensed Black Bean Soup
1 can Steero or Campbell's Bouillon
Madeira, slivers of avocado, and slices of lime

Mix thoroughly with a whisk and heat slowly in a double boiler over lowest heat, as this soup scorches easily. Add Madeira and garnishes before serving.

GRILLED VEAL KIDNEYS
(Wednesday)

Order 2 fresh veal kidneys in advance. Ask the butcher not to remove them from their fat until they are to be delivered or called for. A little fat left on when they are split is delicious, but if you have a very small stove or a non-adjustable broiler, there is danger of the fat catching fire so it should all be removed.

Preheat the broiler to medium heat. Spread out the kidneys and brace them with small butcher's skewers. Place on oiled broiling rack 3 to 4 inches below a medium flame. The time depends on whether you like them rare or well done, so inspect them after 8 minutes and judge. Season before serving with salt and pepper and place a small piece of cold sweet butter on each to melt. Optional: a little heated cognac, set alight and poured over the kidneys before seasoning is delicious, as is a little freshly-chopped parsley sprinkled over them just before serving.

PLUMS IN SOUR CREAM
(Wednesday)

Drain plums carefully, place in serving dish and spoon sour cream over them. Sprinkle heavily with moist brown sugar, place in refrigerator for about an hour.

RISOTTO
(Thursday)

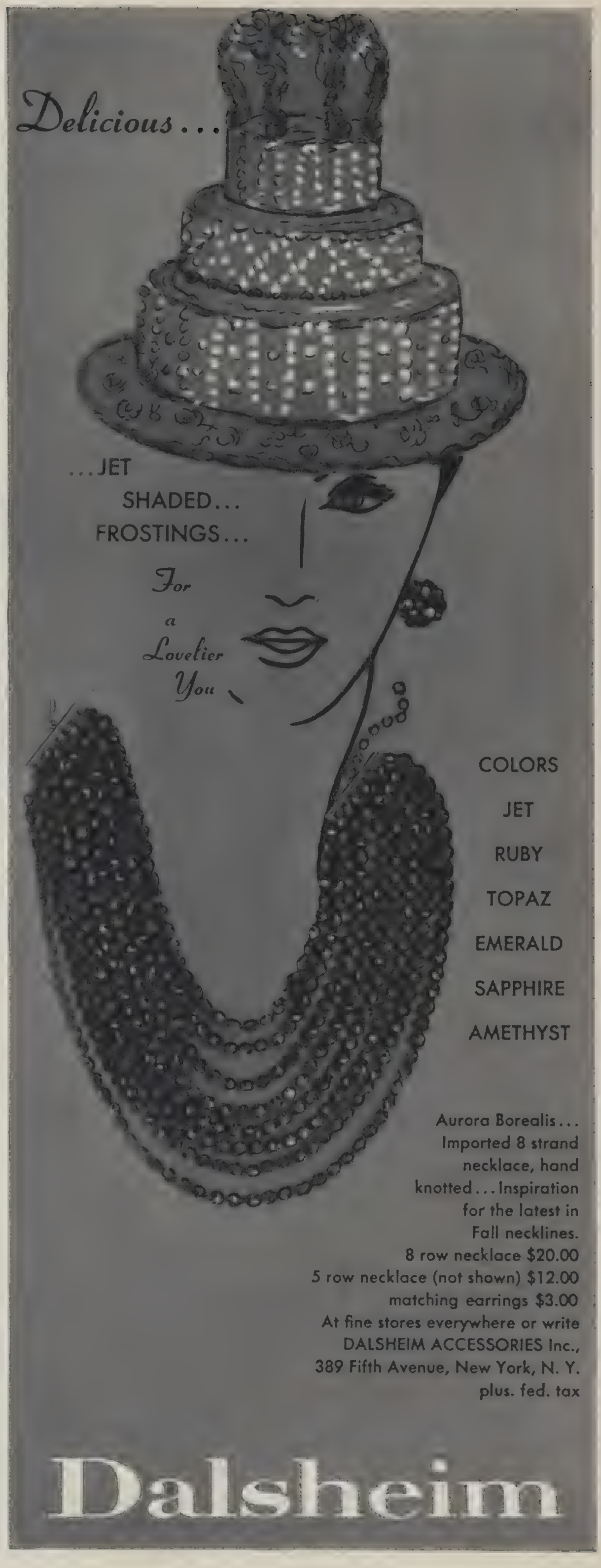
⅔ cup Uncle Ben's rice
1 can Steero or Campbell's bouillon
3 white onions, peeled and sliced
¼ lb. chicken livers
A little ham or tongue, cut in matchstick pieces
1 small can button mushrooms
Grated Parmesan cheese
2-3 tablespoons butter
Optional: a few frozen peas, cooked
A big pinch of saffron

Start the rice in boiling, salted water. Cook 6-7 minutes after the water has come back to a boil, then drain thoroughly and let dry over a little boiling water. Meanwhile, cook the onions slowly in a skillet large enough to hold the risotto when done. When the onions are transparent, add the drained rice and turn with a fork so all the rice is covered with butter. Pour in half a can of bouillon, cook gently until this has been absorbed by the rice, then add a little more. The rice must not be soggy when it is done, so it is best to add liquid a little at a time. If more liquid is needed, use that from the can of mushrooms. Saffron, if used, should be added with the bouillon. When the rice is cooked, add the drained mushrooms, the slivers of meat, and the peas. In a small pan cook the livers very quickly in butter, season and add them and their butter to the risotto. Mix carefully with a fork, adjust seasoning (more butter may be needed) and serve as soon as all ingredients are heated through. Sprinkle with cheese.

GRILLED POMPANO
(Friday)

Order both the fillets from a very fresh pompano weighing 1½ lbs. or a little less. When ready to cook, melt a little butter and with this lightly grease a sheet of aluminum foil large enough to hold both fillets. Remove rack from broiler, preheat latter to medium heat. Arrange aluminum

(Continued on page 250)



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HOME AFTER SIX

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foil on cold rack, place fillets upon it skin side down, brush upper sides very lightly with butter. Place rack 6 inches below the flame and cook fish approximately 6-8 minutes. An exact time can not be given so watch carefully towards the end. Grilled to just the right point, pompano is a superb fish, but overcooking makes it dry and tasteless. Serve at once, garnished with lemon quarters and seasoned with salt, pepper, and a little rose paprika. No additional butter is needed.

THIRD WEEK

MIXED GRILL

(Monday)

2 French lamb chops
2-4 pork sausages
2 slices Canadian or Irish bacon
2 lamb kidneys, split
2 large mushroom caps
Sweet butter
1 can matchstick potatoes

A mixed grill is less trouble than might appear. The sausages should be pricked with a fork and started first in a cold pan on slow heat. The unseasoned chops, room temperature if possible, should be placed in a preheated broiler 2-3 inches under a high flame. After 3-5 minutes, remove the broiler rack, turn the chops and arrange beside them the bacon slices, the kidneys, and mushroom caps (both seasoned with salt and pepper, topped with pieces of cold sweet butter), replace the rack a little further from the flame and allow to cook for about 8 minutes. The chops should be puffy, the bacon tender, the kidneys not burned, and the mushrooms dark. Season the chops, arrange all on a platter with the sausage, potatoes, water cress, and serve. The potatoes can easily be heated in their can, on top of the stove.

CALF'S BRAINS (Sautéed)

(Tuesday)

2 pair calf's brains
Sweet butter
Lemon juice
Capers (optional)

Soak the brains in cool, salted water for half an hour, then poach gently in water to which a little lemon juice or vinegar has been added. After 20 minutes, drain and plunge into ice water, place in refrigerator; this can be done the night before cooking. When ready to cook, dry with a towel and trim if necessary. Heat a heavy pan, add a lump of butter, which should foam at once. Sprinkle the brains with a little flour and sauté them as quickly as possible, turning them when necessary; they take only a few minutes to cook. Before serving, season the brains, add a little fresh butter and lemon juice to the residue in the pan, pour over the brains and sprinkle with capers if you like them.

SALT COD IN SAFFRON SAUCE

(Wednesday)

1 box Gorton's salt cod
3 tablespoons butter
3 tablespoons flour
1 cup clear chicken broth
Saffron, ½ teaspoon, not too much
2 cloves garlic, peeled
2 baking potatoes

Rinse salt off fish pieces, soak them all day in water to which some milk has been added. Put potatoes in the oven to bake. Drain fish and rinse. Then start them cooking slowly in cold water in an uncovered pot. Add the garlic. The cod should be tender in half an hour, and can then be drained; discard the garlic. Meanwhile make the sauce. Melt the butter in a saucepan, stir in the flour until smoothly blended. Cook gently for a minute, then gradually add chicken stock, stirring constantly. When the sauce thickens, add the milk and the saffron; cook, stirring, until the sauce is thoroughly cooked and the proper consistency. Season with pepper and very little salt, add the pieces of cod, let them heat through and serve.

GREEN PEPPER STRIPS SAUTÉED

(Thursday)

3 sweet green peppers or a combination of red and green. The smaller, pale green peppers sometimes available are particularly good but at least 6 will be needed.

Cut the peppers in strips, removing all seeds and trimming off the white inner ribs. Sauté gently in a little good olive oil, turning occasionally. They should be done in 20 minutes.

QUICK SHRIMP JAMBALAYA

(Friday)

¾ lb. shrimps cooked and shelled at the fishmarket, or 1 lb. raw shrimp prepared at home
3 tablespoons bacon fat
1 clove garlic, crushed in salt
4 scallions, the white part chopped
½ green pepper, cleaned and cut in strips
1 stalk celery, chopped
3 whole tomatoes, canned
1 big tablespoon tomato paste
Salt, cayenne, gumbo filé to taste.

Heat the bacon fat in a heavy pan, add garlic, scallions, celery, and pepper strips. Cook gently 6 minutes and add the tomatoes. After a few minutes add the tomato paste and the sea-

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HOME AFTER SIX

(Continued from page 250)

sonings. Be generous with the salt, cautious with cayenne, and use at least ½ teaspoon gumbo filé. When all is blended, add the shrimps and let simmer for ten minutes. This dish can wait and reheats very well.

FOURTH WEEK

ESCALLOPES OF VEAL
(Monday)

1 lb. or ¾ lb. of very tender veal, cut as for scallopini
2-3 cucumbers, peeled and cut in 1 inch slices
⅛ lb. sweet butter
½ pint heavy cream
Small amount white wine
Salt, pepper, paprika

Dry the escallopes on a towel, sprinkle with a little flour, pat. Salt and pepper the pieces. Put the cucumbers in boiling, salted water to cook till tender—about 14 minutes. Drain when done, and keep hot over water. Heat a heavy skillet and put in a small lump of butter which should foam at once. Sauté the pieces of veal quickly on both sides, keeping those first done hot on a covered plate. When all are done, dissolve the brown residue in the pan with the wine; let the liquid reduce somewhat. Add the cream and bring to a boil, stirring constantly. Let it come to a boil 2 or 3 times, so it reduces to the right consistency. Season to taste, using salt, pepper, and paprika. Place the escallopes in the sauce to heat gently for a few minutes; when ready to serve, arrange the cucumbers around a platter, put the veal pieces in the centre and pour the sauce over all.

CALF'S LIVER, BACON, AND MUSHROOMS ON SKEWERS
(Tuesday)

¾ lb. fresh calf's liver, in one thick piece
5 strips bacon, cut in squares with scissors
½ lb. mushrooms, the caps parboiled
Melted sweet butter, bread crumbs
Salt and pepper
2 long skewers

Cut the liver slices into cubes an inch thick. Thread the ingredients on the skewers, starting with a mushroom cap, then a bacon slice, then a liver cube, and repeat until skewers are filled. Season with salt and pepper, roll in melted butter, sprinkle with bread crumbs. Butter broiling rack, arrange skewers upon it and place in a preheated broiler 4-5 inches below flame. Turn after 6 minutes and lower heat —4 minutes more should be enough.

SCALLOPS IN SHELLS
(Wednesday)

1 lb. bay scallops
2 cups dry white wine
½ lb. mushrooms, the caps sliced
4 shallots, chopped fine
1 clove garlic (optional)
2 tablespoons butter
1 tablespoon flour
2 tablespoons cream
Chopped parsley
Bread crumbs
4 large scallop shells or shallow casserole

Poach the scallops in the wine for 8 minutes or until tender, then drain and reserve one cup of the liquid. Heat a heavy skillet, add the butter, and gently cook the shallots and mushrooms. After a few minutes add the parsley, salt, and pepper. Blend in the flour off the heat, then add, stirring, about a cup of the cooking liquid. The sauce must not be too thin; when it is smooth stir in a little cream and add the scallops. Blend and spoon into shells or casserole, sprinkle with bread crumbs, dot with butter, and place under the broiler until heated through and brown.

BAKED SPARERIBS
(Thursday)

1 side good quality, tender spareribs
Prepared mustard, Dijon type
1 can whole, peeled tomatoes, drained

Place ribs in roasting pan, bone side down. Spread upper side with mustard. Put in newly-lit oven set at 400°. When heat reaches 350° on oven thermometer, reset to that heat. One half hour after starting, turn the ribs, spread cooked side with mustard, arrange tomatoes on top of ribs and in corners of pan. Tender spareribs will be done in an hour, poorer quality will need at least 1½ hours at a lower heat.

BROILED SMELTS
(Friday)

8 smelts, cleaned and backbones removed. Heads and tails may be left on if wished

Sprinkle the smelts lightly with flour on both sides, season them with salt and pepper. Arrange in a buttered, shallow roasting pan; put this in a preheated broiler 4-5 inches below the flame. They cook quickly so 2½ minutes on each side should be enough. Dot with butter after turning smelts. Before serving, sprinkle with paprika and garnish with lemon quarters.





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More about the fashion shown on page 88



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Sicily on a Vespa

BY ANDREW SINCLAIR

Swimming in the Gulf of Spezia, I felt dead Shelley's hand hold my left ankle coldly. Or so I said. And shouted to prove it. The red-haired French girl, swimming with us, was skeptical and talked of jellyfish. But, later on, she showed us a bronze manikin, two inches of shaped corrosion which looked convincingly antique. She said it was genuine Etruscan. Local middlemen were selling them for a few hundred lire near the new excavations at Selinunte in Sicily. We were not skeptical. We left by our Vespa next day for the south.

It was late autumn and hot. So hot, that we might really have seen Naples and died and got no further, had not a xenophobian mob made their Neapolitan Holiday happier by assaulting us with pigs' bladders, small sticks, burping whistles, and pinches from behind. We fled at midday through windless Calabria, making our own wind on our moving Vespa.

We could not stop. For the shade of the scarce trees by the road was always full up. If the tree was small, a man lay asleep in its shadow; if large, a man and his donkey. Those who owned scooters, however, left their machines in the shade and lay in the sun; machines are valuable in the south, men not so much. If two or three trees were gathered together, there was a bar to exploit them. Passing the three temples at Paestum, we drove over the mountains all night in the moon and reached Reggio the next evening.

By ferry to Messina, and quickly through the town; that is the best way to begin a Sicilian holiday. Messina is ugly and modern and unsure. Only the passing seem to live there. It is like an immigration office; people hurry through and do not stay. For the whole town lives in fear that another great earthquake will destroy it as in 1908, when two people out of every three were killed; or that the great bombing raids of 1943 may come again, bringing death out of the sky. It is safer to live on the slopes of Etna.

Take your car to Sicily; or better, in the autumn, hire a scooter to lollop along the coast road round the island. Then you will see, at the height of a standing man, sight after sight unrolling itself as regularly as a film at the steady speed of fifty kilometres an hour.

Vespas are most reliable machines: easy to drive, more dependable than donkeys, and inexhaustible. Moreover, even when they break down, they can be repaired anywhere. Every male over the age of ten there is capable of repairing a Vespa. Boys seem to be born with spanners in their hands and petrol in their breath. And every village has a Vespa service station advertised on its outskirts.

First stop down the coast road is the Sicilian teashop of Taormina, where the English colony long ago brought its four o'clock habits. Lord Bristol reorganized one of his many hotels here on the hill standing over the most perfect bay in the Mediterranean where a sandy semicircle split by a tongue of land and a small island holds the nibbling sea in its mouth. If the Englishman abroad attracts, stay here; it is his hotel from home. But if every prospectus pleases where only the known is vile, make plans to hurry past to Catania, only stopping to declaim a few phony Horatian tags in the Graeco-Roman theatre in Taormina, the largest and the ugliest and the reddest in the island. Like the visiting Englishman and me.

Etna squats off the road, occasionally puffing. The fields grow cold lava. Racked rocks twist the imagination. All at once, you see the hardness of Sicily in the bleak and bare and stripped light of the sun. The black, frozen-molten stones set in the red earth against the white dust and the walls clash as sharply as the shadows cut short of life by the sun.

For Sicily is a battleground, used to frequent destructions by men and nature. The Sicels held it and then the Greeks, the Carthaginians invaded and the Romans; they were followed by Vandals and Ostrogoths, Byzantines and Arabs. Count Roger I won it for the Normans, the Swabian Emperors inherited it, and the Angevin Kings and the Aragonese. Hapsburgs and Bourbons ruled there; even Lord William Bentinck and the English army ran the government for a few years, until 1814. Garibaldi conquered it for Italy with his 1,000 men in 1860; the Allies conquered it with 160,000 men in 1943. The invaders have left their buildings and children and dialect words mixed up in the hot-pot of the island, which daily plays out its battles again in the clash of hostile colours on the ground, and the fight of the sun against the shadows.

The road runs across dry plains to Catania, where the Athenians made their base to attack Syracuse in the Peloponnesian War. The Greek theatre there is as much of a failure as their expedition, and as fallen as Athens. The road, well-surfaced now, hurries on to Syracuse, so you can plot out where the Greek camps lay and the walls and the hill from which their night attack recoiled headlong. In the National Museum, a superb collection of remains, bald statues, and pot-bellied jars mutely tells of the past, guarded by a frieze of seven gargoyles with lions' faces by the door. A great Greek theatre opens its ridged, upturned palate of white marble to the too-blue sky.

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SICILY ON A VESPA

(Continued from page 252)

It is worth sweating to the top of the Roman amphitheatre under the high sun, for a fountain cracks the rocks in the pillared shelter there. Wet green moss from the stone, put on the forehead, shakes away heat headaches like frightened fish.

Sunning and winding ourselves on the spinning-wheeled Vespa, we made it through Noto, Modica, Ragusa, Vittoria, Gela, Licata and Palma to Agrigento and Selinunte. Then we realized why we had travelled so hopefully and so fast to Sicily; for the arrival was even better than the hope. In Modica, late at night, stranded, finding the advertised hostel as yet unopened, we were put up by an ashamed Town Councillor, who thought it a personal insult that the promised amenities of his town should not exist.

He bought us meals next day, guidebooks and stockings and wanted us to stay a month. We could only stay a day. But Modica showed us the civilizations squeezed together cheek by jowl within the boiling bowl of its five hills. It has more Spanish churches and monasteries than any other town of its size in Italy; these surround an untouched Arab *casbah*, seemingly lifted from a Valentino film.

The Church seemed to be the only local industry; but they were hoping for the new tourist-trade to come, scattering dollars. This was one of the reasons for our rapturous welcome, although traditional hospitality was certainly their chief motive. For the Sicilians still are more exaggeratedly hospitable to the beautiful than you could believe. You only have to be a beautiful, blue-eyed blonde, which I am not, or to take one with you, to find the Sicilians openhanded to the limit of embarrassment. Their hands leap to their thin wallets or to the caress quicker than any prevention.

There are only three classes of travelling women recognized in Sicily, wives with husbands, sisters with brothers, and whores. Other subtler relationships are misunderstood. Therefore, touring girls must sport a ring and a protector. But, wherever they go, the fantastic local worship of *la modella Americana*, which is confined to slim girls and big cars, will surround them with free grapes, free drinks, free food, free stares, and free offers of marriage. It is wonderful to be a foreign girl in Sicily, as long as there is male help within call.

As we scootered to Agrigento, the main road became full of donkey-pulled tubs mounted on wheels, bringing in the grapes. At night, a lantern was meant to hang behind them; but this was often hung in front, to keep the cart driver company. Vespaing in the dark was interesting always, with tarmac suddenly changing to gravel, donkeys weighed down with hay and sticks and men all at once leaping up out of the murk, and unlit carts. Especially around Gela, the road became a farm-track; for the district is still that fertile region, which made it the granary of Rome.

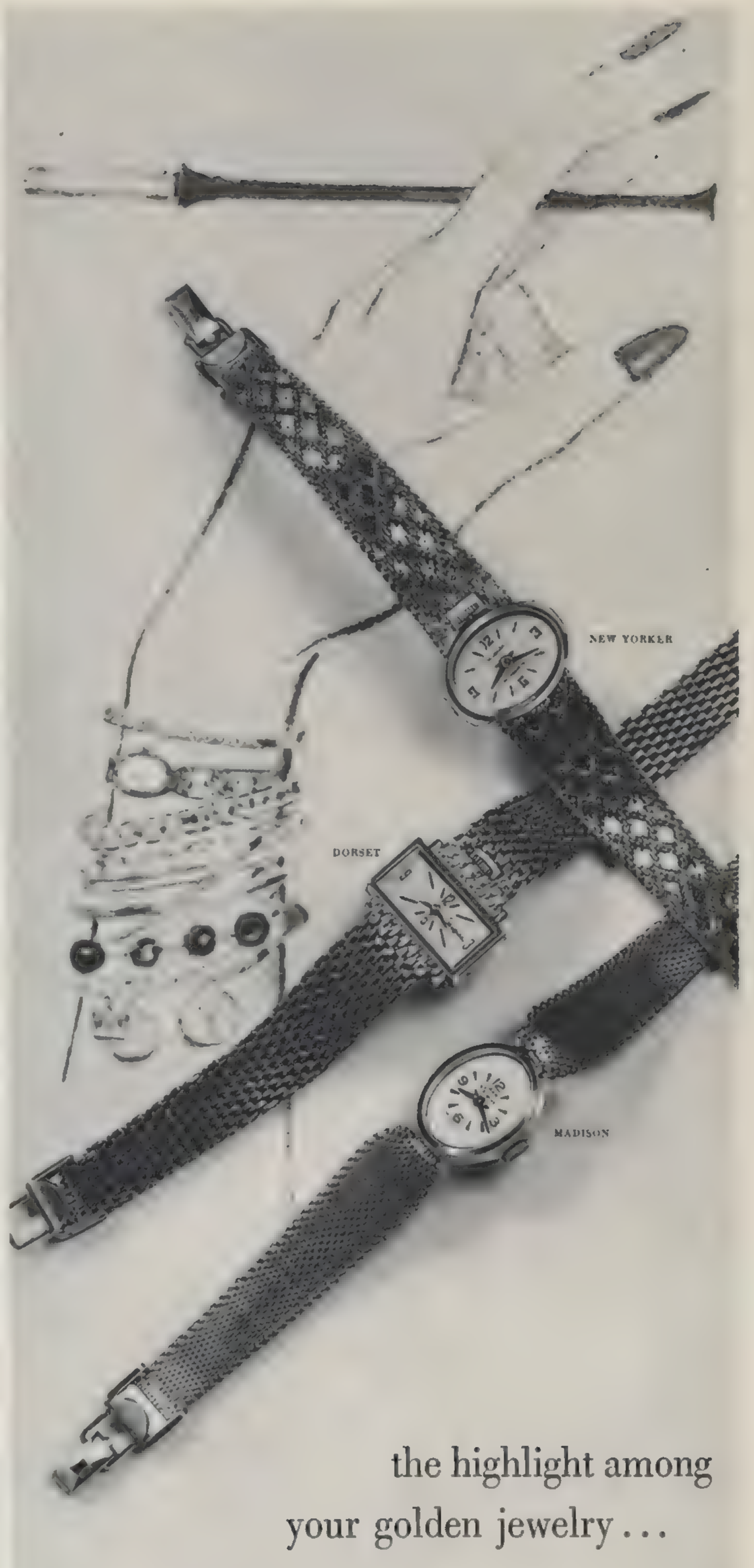
We stayed days in Agrigento, at one of the state-sponsored hostels, built in the manner of mock-Austrian skiing huts, blown by some alchemy from the Alps. Temples spot the hills round the hilly town. Lying in the temple, sometimes attributed to Hera, at midnight, watching the stars make the sky a purply pincushion of pricks of light and a broken pilaster balance the moon precariously on its pointed end like a neon ball on a seal's nose, we knew why we had come and why the word "beauty" is banal against the sight of the Sicilian night.

After the harsh days, with their bare definitions of men fighting to live against a scraped Nature that seems to want them to die, the nights overcompensate living things by making them see incredible fantasies of cool and clear and slow and weird and calm and old and other adjectival dreams. One Sicilian evening in an improbable temple, especially in spring when there is all this and almond blossom too, makes bearable for months the harsh cruelty of the morning earth. It is the violence of contrasts that leads to the appreciation of peace.

We went on to the broken glory of our best days. We came to Selinunte, where temples lie in a spoiled scatter, an expanse of spirit in a waste of stone. A city of two hundred thousand people, it was razed to the ground by Hannibal, son of Gisgo, in 409 B.C.

Lizards, and one tarred

(Continued on page 254)



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Sicily on a Vespa

(Continued from page 253)

road, run among the square miles of disjointed blocks of stone. Two temples have been reconstructed, one badly with concrete additions. The wasted stones look towards Africa over the slight concave of the lens of a bay that sharpens the Mediterranean air against the eye in an infinite exactitude.

The sun sets there in a frame of shattered pride. The keeper of the temples is a sympathetic man, who killed leopards with a bow and arrow in Kenya, and hides depths of joy in the pocks of his brown face. He told us happily that the genuine Etruscan manikins we came to buy were forged and weathered locally for archaeological suckers like ourselves. He liked us, and took us to the original quarries where the pilasters were cut some six miles away.

There are still unmoved blocks hollowed round in the stone, overgrown by grass and wild green. You can sleep on the beach without disturbance at Selinunte, or in the one hotel in the fishing village of Marinella, where the Germans go. It was almost deserted when we were there. I have never been moved so much by inanimate things.

Our time was trickling away like the egg-timer sand we strained through lazy fingers on the beach. We set off again to see a most beautiful fifth-century bronze statue in an income-tax office in Castelvetrano, and a fantastic Roman mosaic in Marsala, where springing leopards were caught forever in a coloured net of mosaic squares. We slept in another Government hostel in Trapani, a town of salt and ships, with even more barbershops than bars; it stretches down the tentacles of its saltpans and docks from a hill like a polyped into the saltier ocean.

On a foggy, cold, and unusual morning, we climbed 1,200 feet to a perfect Norman fortress town, preserved by the refrigeration of the winds. The flat plains around were stretched and rucked as sheets till the plains became confused in the horizon. The place seemed impregnable, and not even tar has disturbed the cobbles that the Normans laid on the streets.

We descended with relief to the plains, which seemed almost cosy now, after the bleak heights. We went inland to Segesta which has the most perfect temple and Greek theatre in the island. The theatre is at the top of a hill. You can hire a horse and ride there at the guide's pace, jogging upwards all the way. But scalloped at the peak, lies the Platonic essence of the perfect theatre, the imagined Idea of Theatre realized. Its backcloth is a sheer drop of hundreds of feet and the view of the surrounding hills, brown, red, forcing their attention. The marble semicircle of the seats ring you on the stage in an open claustrophobia, with the sky sitting like a hollow helmet on your head. A whisper carries to the limit of the seats.

So we went on to Palermo, and the ship to Naples. Palermo is an ugly town, but near it are some of the greatest mosaics in Europe. In the Capella Palatina and the Cathedral Monreale, gold glazes put the semidark to light, and the stylized figures and biblical scenes have a frozen motion that calms all restlessness to a willed quiet. There is time there to stand and stare. The restrained charm of San Giovanni degli Eremiti with its Arab garden and sugar-pillared cloister is the coolest of endings for a Sicilian trip, until the night boat to Naples takes the traveller and his Vespa back to Naples and Vesuvius.

Sicily is a mongrel island with people who assault the senses unrestrained by fear of touch or sight or smell. As D. H. Lawrence said, in his beautiful *Sea and Sardinia*, "exasperating, impossible Sicilians, who never knew what truth was and have long lost all notion of what a human being is. A sort of sulphureous demons."

Lavish as beasts with affection and anger, careless as animals of the future because of their lostness in the immediate, the Sicilians rampage in the hard ecstasy of their country. Ridiculously, the fattest and shortest of them thinks himself sexually superior to Casanova, not to mention Don Juan. Hatefully, they ignore the terrible slums among them and the work of such social saints as Dolci; shack-towns built of packing cases in the manner of South Africa's Sophiatown bleed dirtily by the Palermo docks. The government does not rebuild them, but only shuts them off from the eyes of tourists by high white walls. It is a characteristic of Italian governments to put a clean face on a mucky condition.

Yet, lovingly, the Sicilians give from their poverty to strangers, priests, and children. The smallest holiday, they make into a feast of the spirit and the sensibilities. There is more beauty in their violent land than I have ever seen; and, in all the main towns good hotels cater for the comfortable. When I asked to see a bandit, a small boy riding a large horse was pointed out as the chief one in those parts. It is the poverty of the country that drives the poor to crime; there is no romance in their robberies, only necessity; the real crime is among the politicians and the land-owners, who develop the country too slowly.

Sicily is a juxtaposition of opposites: black and white, red and yellow, old and new, poverty and wealth, the relict of invaders which overcame them all. There is no place where I would rather return.

EDITOR'S NOTE: *Andrew Sinclair is one of those young, hard-working, bright, delightfully facile English writers. At twenty-four he has already had a television series produced by the British Broadcasting Corporation, will have two plays in London, and has had two novels published, one of them* The Breaking of Bumbo. *Much admired, this anti-militarist book, written after two years as an Ensign in the Coldstream Guards, will be published in this country by Simon and Schuster in September, may be a London musical by next spring. A scholarship winner at Eton and at Trinity College, Cambridge, Mr. Sinclair starts a two-year fellowship at Harvard in September. His research project is Prohibition, repealed before he was born.*

The charming eccentrics of Orkney

Some notes on travelling from Edinburgh to Orkney, the roads, the inns, the prehistoric sights, the good fishing, and the "mad" people.

BY ELISABETH AYRTON

To Scotland, Edinburgh has long been civilization, the law and the judgment. It is north of her that hearts and heads were broken, brothers and clansmen forsworn. North of Edinburgh, too, still stand the greatest monuments of Scotland's prehistory.

It takes two days of quiet motoring, where once it took almost a week's hard riding, to go from Edinburgh to Caithness, one of the northernmost shires; and another half day to reach Orkney Mainland. In the course of the drive, up almost the entire length of Scotland, it is possible to see all the extravagant, wild beauty of the lochs, the fat valleys, the granite-boned hills, and the moors, open and barren under the cold northern light. The west coast and its islands, romantic and magically beautiful, are another story, better known than the strange, black northeast.

It is best to leave Edinburgh early, particularly if the sun is shining, so that one may dally on the way. Soon after leaving the city there is a royal palace and more than one great house which may be visited. Avoiding the main and obvious route, and thereby adding perhaps a couple of hours to the first day's run, one may go a little to the west and through the enchanted countryside about Doune.

Almost as soon as one leaves this area, the road begins to climb over empty moorland where the whitewashed villages are plain and poor and the fat cows of the vales are replaced by black-faced sheep.

The motorist is warned repeatedly of sheep straying on the unfenced roads and, indeed, no one appreciates the good asphalt main and secondary roads of Scotland more than her sheep. With all the wide empty moorland to choose from, they rest on the road surface itself, partly because the asphalt dries quickly and holds the heat and partly so that they may watch the traffic. They cluster round the emergency telephone kiosks, which are set up on lonely stretches, waiting in vain for someone to get them their numbers, often, clearly, urgent calls to midwife or maternity clinic. They cross and recross the road, watching the cars slow and swerve. It is all a pleasure for them in their isolated lives.

Next, come hills which offer strange plants: several species of orchid; the sundew stretching crimson hairs to catch and hold its prey; and, on the higher slopes of Ben Lawers, an extraordinary flora, alpine and almost prehistoric, surviving in this one place because of a freak geological formation. Specimens are not difficult to find, though a little walking and climbing are involved.

Very soon after Ben Lawers, the road passes through the pleasant village of Fortingall where the Fortingall Inn, standing right at the end of the village, offers a most excellent lunch. This quite small inn prides itself on its extremely high standard of cooking—good French cooking with concessions made to local dishes and products, and great trouble taken. By evening, driving up the great central cut of Glen More and skirting Inverness and Dingwall, one may reach the little port of Helmsdale, once a Viking town, where the Bridge Hotel is comfortable and simple and the food reasonable. The town is swept clean as a bone by wind and sea; there is a partly ruined harbour and a lovely river tumbling down a steep, rich valley.

Ross and Cromarty and Sutherland, with Caithness, the northernmost counties of Scotland, were the region most affected by the Viking raids and the site of many of the Viking settlements. Over all that countryside a black cloud of fear, too often realized in a black, heavy cloud of smoke, hung through more than five hundred years. On the whole, this is a stark land where life has never been easy. The grass is thin or mixed with heather, supporting few sheep to the acre, the corn short-stalked, fruit and vegetables late-ripening in the brief summer.

Farmers and crofters, whose life was already hard enough, with children often hungry and cold in the long dark winters, must have thought of the sudden devastating attacks by the Viking ships as visitations from hell itself. Many can have had no idea, in the earlier raids, whence the longships came or who the strange fighters were who manned them; they spoke a foreign language; they were, in general, much bigger men than the small, dark, wiry Scots; they were well-armed and they were devilishly and pitilessly cruel; they fought without fear, convinced that a warrior's death in battle was a reward in itself; they were greedy for treasure of any sort and where there was none, as must often have been the case, they simply took what cattle they could find, raped the younger women, and set fire to houses, barns, and stacks. Always they burnt; fire was their signature. Then suddenly, in a few minutes, they were gone; twenty, thirty, sixty to a ship, they took their places while the village still blazed behind them. A few hours later, as the Scottish survivors struggled to save what they could, the pale sky would show another village burning and they would know that brothers, cousins, friends, were in the same plight as themselves.

All along this northeast coast, and far inland, there are traces of the Vikings: towns where they formed settlements, taking the Scots as slaves, sometimes making handfast marriages with the women; ruins fortified against the raiders; place names that tell their own story.

From Helmsdale it is an easy drive through Caithness to

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York, Pa., The Fabric Shop

ECCENTRICS OF ORKNEY

(Continued from page 255)

catch the plane for Orkney at Wick or the boat at Thurso, a plain, clean little port, nearly as far north as you can go in Great Britain. The plane takes about twenty minutes to Orkney Mainland and the boat about two hours, but if you go by boat you can take your car, which is a great advantage on Orkney. The boat itself is clean, and pleasant if the weather is good, with cabins and a fair lunch available.

The inhabitants of Pomona (generally called Orkney Mainland), like the inhabitants of most small islands, are mad, in the sense that they are not quite like other people. For one thing they deal, with unruffled calm, with the most outrageous weather conditions, in winter, on an unsheltered open island. For another, since in summer it is practically never dark while in winter it almost always is, their sense of time is peculiar, to say the least of it. Dinner parties start late and go on even later.

As we left a charming evening at three o'clock in the morning in broad daylight, we saw an acquaintance watering her garden. She came to the fence and said anxiously: "I hope you won't think me eccentric. I know it's late for today, but as time had got on so, it seemed a good plan to do some of tomorrow's jobs now."

"When will it be tomorrow, then?"

"Oh, after I've been to bed. Today that'll be then, you see."

We saw. We still saw at 4 A.M. as we ourselves got into bed without use of artificial light.

The Orkney boat lands you at Stromness, which is a pleasant town; but the little city of Kirkwall, standing about thirty miles away, has a strange charm of its own. As you drive from Stromness towards it, two of the greatest groups of Megaliths in the north stand within sight of the road: the Ring of Brogar and the Standing Stones of Stenness. Further on, and a little off the road, is the great chamber tomb of Maes Howe.

Maes Howe stands alone in a wide grassy stretch of moorland, the tomb itself grass-covered. The entrance passage is small and narrow, but the central chamber of the tomb is spacious and the construction for this place as grand and unexpected as if the tomb had been mysteriously transported from Mycenae. This prehistoric tomb has strange traditions of a treasure hidden within which was so great that it took three days to carry it away, but it is not known who it was that carried it or where it was taken.

Inside, the walls are inscribed with notes and messages in the runic script of the Vikings. These raiders broke in time and again; nothing was sacred to them, they feared only trolls and ghosts. They found no treasure and incised bitter and enduring comment in the stone.

They left a note about a queen who was obliged to take refuge here and, strangest of all, one about a Viking leader with a party of men who sheltered in the tomb during three nights of heavy snow; in that time one of the men went mad and had to be restrained and taken out in bonds. Did he see one of those originally buried here or did one of the terrible gigantesque trolls of his homeland come to him? There is no explanation, only the bare statement. As they waited here, idle in the torchlit dark, the raiders made many drawings with their knives, the best of them a beautiful small Norse dragon, very finely executed.

Returning to the road, one comes soon into Kirkwall, where the Kirkwall Hotel is excellent, with an Edwardian flavour, large, high rooms, huge fires even in summer, and unexpectedly elegant food. The hotel is right on the quay, with a fascinating view of the steamers which leave periodically for the Shetlands and the small islands. This hotel offers advice and help to fishermen. Over the whole of Orkney the fishing is free and the catch, the unsurpassed brown trout.

The town has clean narrow streets made of huge slabs of paving stone, many bakers' shops and coffee shops, all selling the most splendid breads, scones, baps, and plain cakes; a magnificent red stone cathedral and two ruined palaces.

The cathedral, surprisingly, is strictly Romanesque, built entirely of dark-red sandstone exactly the colour of the dried blood with which its history is stained and stiffened. It is dedicated to St. Magnus, whose strange and violent story is told in the *Orkneyinga Saga*.

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PARIS TO AMERICA

(Continued from page 210)

own way as is Chanel—the same two design ideas with which she started twenty years ago: voluminous coats, subtly cut, and jersey dresses for day and evening, draped, tucked, made to give the body an elegant allure. Many of the Grès coats have been bought to be copied for America. The deep-set sleeve, giving almost a cape look to the coat; the manoeuvred full back, which becomes not heavy, but soft and wrappable—the famous hooded coat, here made of taupe-y wool, with a simply marvellous beige Grès middy worn over a black skirt—all these have certainly an American public.

Patou—the elegant Patou—has some of the prettiest white wool dresses in Paris; has two ankle-length, narrow dresses—one of beige crêpe, one of white satin, pearl-buttoned, that will surely be in some version in many a smart closet (or rather oftener, out of it). Cardin, besides his blousing lines, has, in a group of wonderfully detailed coats, an off-white one that we think has a waiting list of American admirers.

Balmain, who makes his clothes "for clients, not for trend-setting," has one of the prettiest tailored suits in Paris—grey, slim, high-buttoned, longer-jacketed, worn with one of the nifty Balmain turbans. Here also is an oatmeal tweed coat, lined with white beaver, worn over one of his pretty blousing dresses. And leopard is used as a stole, a hat, a bag, a belt or a band at the edge of a black wool suit. And, here, is one of the most extravagant fur coats in Paris—really, *two* coats—one of ermine, one of broadtail, identically cut and worn to be slipped one over the other, like Japanese kimonos. The famous Balmain beaded fashions include, this time, a copper velvet skirt with a pale bead-embroidered top; and a narrow snake-slim sheath of black beads, ankle-length—simply a streak of black, eye-stopping glitter.

Nina Ricci's clothes in the evening have, we think, the same sort of happy future before them this autumn as did those in last spring's collection. They are, without exception, belted neatly, sometimes with a wide belt; and there are new versions of the "careless décolletage"—half-slipped off one shoulder, falling to the back, or descending very low indeed at the front—sometimes with a collar reaching the coiffure. As elsewhere in Paris, there are enchanting versions of the white satin top with coloured skirt, for evening. In one of the prettiest, the skirt is an all-over beaded affair of bright brown, with a white satin shirt. At Dessès, tailored suits appear in a manner he hasn't shown for several years, immaculately made of tweed in deep mauve, or oatmeal, or deep red, or brown checks or taupe or olive—a series from which one might choose almost blindfolded, and in which an American woman could live happily all autumn. As usual, the chiffon evening dresses are among the best in Paris—one of the black ones, an incomparable beauty.

Lanvin Castillo makes his expected evening coups. Among them the most luxurious of long coats over dresses of the same fabric—the particular star, of Chinese yellow brocade. He makes, also, more of his famous lace Goya dresses, more of his Midas-like glittering, embroidered sheaths and new versions of his own original evening skirt-and-shirt conception—in particular one with a brown satin skirt and white satin blouse, a white cashmere sweater thrown carelessly over the shoulders.

At Heim, the fur-lined coats seem something very French that might become very American—a black one lined with civet, the stripes uniquely arranged; this worn over one of the several white wool dresses that are Paris loves. For evenings, besides the brilliant sculptured satins, there is a beguiling all-white costume, day-length, the white satin coat opening over a gold-and-white chiffon dress.

Madeleine de Rauch, who makes exactly what she would like to wear herself, has, as usual, the most personal collection of tweeds—tweed suits with sweater blouses, tweed coats over jersey dresses; a tweed coat over a coarse lace dress (good for the mother of the bride). And for evening, a brown-

(Continued on page 259)



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ECCENTRICS OF ORKNEY

Continued from page 256

The cathedral was begun by the Norse Earl Rognvald in 1137, in honour of St. Magnus who was his uncle and who was treacherously killed on the island of Egilsay. Some twenty years ago Earl Rognvald's bones and those of St. Magnus were found in the cathedral.

The great church, grim and dignified, was put to strange uses while Orkney was ruled by the Norse earls: one of them, during a night of terrible storm, stabled his horses in the long, dark-red aisles, his fierce followers shouting and drinking in the nave; an angry Orcadian, writing of it, commented that the horses behaved much better than the men and were probably the better Christians.

Orkney, which perhaps a thousand years ago was warmer and tree-covered, is now a land of stone, swept by cold winds, scarcely warmed by the pale sun, its colours cool and subtle as those of the shells on its beaches. Yet now and again it remembers its past and flames into almost Mediterranean heat, of which its eccentric inhabitants at once complain.

On such a day, it is heaven to visit the great Broch of Aikerness. This strange form of tower occurs only in Scotland and on the west coast of Ireland, and dates back into prehistory.

The Broch of Aikerness, a short drive from Kirkwall, stands on a headland above long beaches of cream-coloured sand, where families of eider ducks swim in the shallow water. On such a rare hot day, the whole walk across the cliff is carpeted with honey-smelling wild white clover; tall dark orchids grow thick by a little stream; pale-pink convolvulus drapes the low stone walls.

The tower still stands twice the height of a tall man, the walls thick enough to contain narrow staircases and small chambers. In the central court, people and cattle presumably huddled together for safety. From whom? No one knows. The broch was built centuries before the days of Viking raids, but it was used again as a defence against the Norsemen—and unsuccessfully.

All round it are huddled the little dwellings of prehistoric times, exposed now by excavation; but the crofts which must once, all unknowing, have been built above them, are long gone, their inhabitants presumably driven out by fire and sword, for the remains of a Viking long hall can be seen right on the edge of the cliff a few yards from the tower. On a summer's day it is all at peace now, but in a black, winter's gale, perhaps, the sounds of battle, of roaring flames and crashing timbers and bitter weeping, still echo in the wind.

There is another great prehistoric site on Orkney Mainland. The sands of Orkney shift and move with wind and tide. One day, in the last century, they shifted above a long desolate beach, to show a glimpse of the stone houses of a prehistoric village on Skara Brae. Carefully and beautifully excavated, made safe from further burial, a whole village of tiny houses lies open, all made of slabs of grey stone.

Even the furniture is there, built of the same grey stone; there are beds against the walls; dressers or sets of stone shelves; and, let into the floors, small stone chests, generally known as "limpet boxes" since these seashore people lived mainly on shellfish and presumably kept a stock in these boxes, which, dampened with sea water, would keep during a three-day storm.

Three times the village seems to have been abandoned and rebuilt. The last time it is probable that the sands suddenly overwhelmed it: there are various signs that it was abandoned in haste, among them a necklace found dropped in a doorway—a precious necklace, painstakingly worked, not lightly to be left.

The whole village is surrounded by a great midden into which all kinds of things were dropped which have been found again more than 2,000 years later: bone needles; shells; picks, made from the antlers of red deer (which have been extinct on Orkney for a thousand years). It is all very neat and clean now and very small—a village for children.

Probably its people were always in search of warmth and comfort, huddling in the little houses, crouching on the grass- and skin-covered stone beds while they worked their slow weapons and tools and beads; always close, touching, for warmth and protection. There was rubbish, filth, and stench all round them, but even that would be familiar, something man-made, against the wild, immeasurable sea, the shifting sands, the tearing winds.

Skara Brae is very moving. It is as though children, untaught and with few resources, had been left to manage without help.

When you drive back to Kirkwall from Skara Brae, made hungry by the sea wind and the thought of prehistoric diet, you may drink good coffee and eat fresh scones in one of the spotless coffee shops of the town, and afterwards visit the ruined Bishop's Palace and the more interesting Earl's Palace. The latter was never finished, although the completely barbarian and tyrannous Lord Patrick Stewart, cousin of James VI of Scotland and I of England, lived in it for some years, behaving badly to everyone.

The history of its building is unspeakable. The illiterate Lord Patrick got himself a French architect to design his palace and held him virtually prisoner. The work was done by the forced labour of the Earl's starving peasants, who were given no time to carry on the fishing and crofting by which they lived. Finally, a necromantic touch, he ordered that the mortar should be bound with sea birds' eggs from the great bird cliffs, down which the wretched Orcadians were driven to collect eggs in their millions, the fierce gulls swooping and screaming, the sea roaring below.

The starving peasants ate from this strange building material as they brought it in. Fortunately Earl Patrick was suspected of conspiracy against the throne, taken to Edinburgh and there condemned to death for treason. It is said that he was unable to repeat the Lord's Prayer and that his sentence had to be delayed until he could learn it.

When you reach Scotland again (Thurso from the boat, or Wick from the plane) you may drive south and spend a pleasant night at Invermoriston, where there is a delectable inn, the Glenmoriston Hotel, opened a few years ago by a Scottish lady. It looks out on great mountains and a rushing river; it is furnished like a Scottish country house and a very pretty one; the food is excellent and you may drink the special Scottish single whiskies which are almost unobtainable outside Scotland: Glenmorangie, pale as amber, Glenlivet, and Dalwhinnie; all smooth as silk and deeply cheering to the spirit.

One day's easy drive brings you again to Edinburgh, with the bitter and beautiful north behind you and the strange saga of Orkney at least partly read.

"YOU'LL NEVER HEAR ANYTHING LIKE THIS . . ."

(Continued from page 207)

maybe two. She was wonderful to talk to, wonderful to look at—much prettier, I am afraid, than Isolde.

Well, the second act. You know the second, uncut, act of *Tristan?* It is not only very long and very beautiful, it is also, under certain circumstances, very soothing.

I do not know where to place the blame. Maybe on the rocky train ride, maybe on the airplane, maybe on those two beers, but I do know that the second act had been going a mere half hour when I found that it would be impossible for me to stay awake. I put my elbow on the arm rest, I leaned my cheek in my hand, I closed my eyes and was gone.

But only, I think, for two or three measures, for suddenly my arm was knocked off the rest and a stern voice whispered, "*Stay awake.*"

I come, now, to the whole point of this story. For I turned, then, and looked into the handsome, but now angry, face of Walter Damrosch.

"*Stay awake,*" he said. "*Sit up. You'll never hear anything like this as long as you live.*" I was frightened, I am sure. All the voices of authority were in that voice. I started to mumble something convenient, but I stopped; there were no excuses that would be acceptable at a moment like this. I said, "Yes, sir."

He repeated, "You'll never hear anything like this again, *ever*. Now *stay awake.*"

"I will," I said.

Mr. Damrosch said, "I'll see to it."

He did. He peered regularly at me. I hardly dared blink. But I was awake and I stayed awake. I leaned forward and listened, I leaned back and listened, and I heard.

At the intermission, Mr. Damrosch said, "This is the greatest performance. Eat lightly, and don't have anything to drink. Just water."

I obeyed him, of course. I had a feeling that somehow, from somewhere, his eyes were upon me.

And so I heard the greatest performance of the greatest opera in the world. And I remember it yet.

* * *

I saw Mr. Damrosch again, the next week. I was in Munich, with the *Scandals* girl, and one night we left her convenient aunt at home and went to hear *Cosi Fan Tutte.*

During an intermission we were down in the bar, and there too was Mr. Damrosch, in great good humour.

He saw us and spoke. "Are you awake?" he said.

We assured him we were.

"Well," he said, "I like to see young people wandering around Europe listening to music. If you're really awake, I'll buy you a beer."

We assured him again.

Mr. Damrosch bought us a beer.

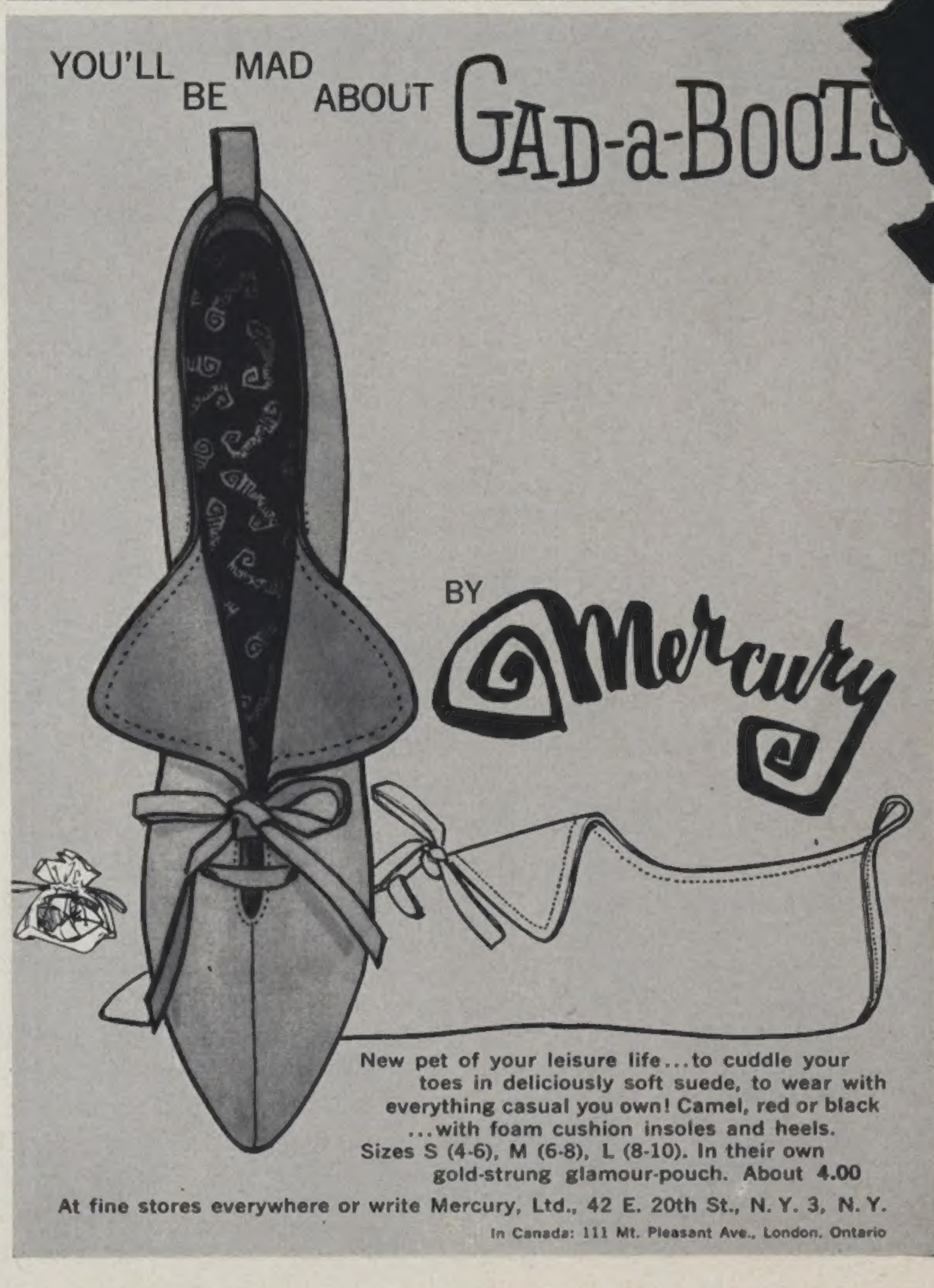
PARIS TO AMERICA

(Continued from page 257)

and-white skirt-and-shirt dress here, too; and a wonderful Paris-to-America arrangement, a red velvet day-length coat with a red velvet skirt, a white satin shirt, and a red velvet pillbox.

Now in America, if you feel like having a Paris fling without waiting for the actual Paris copies, you might try your hair in a high pompadour without a vestige of wave; or put a biggish beret on the back of your head, pin your biggest pin on the side-front of it; you might shorten your skirt to as near Dior-length as your conscience and your legs will let you. You might make a point of wearing a white dress, wool or satin or crêpe, for late day or little dinners; put on the most enormous earrings you can find—big, jewelled clips; and since the new Dior chokers are hardly here yet, you might improvise, while waiting, with two or three sparkling crystal necklaces wound closely around the throat, choker high. Any one, or all, of these could give you a smug, new feeling.







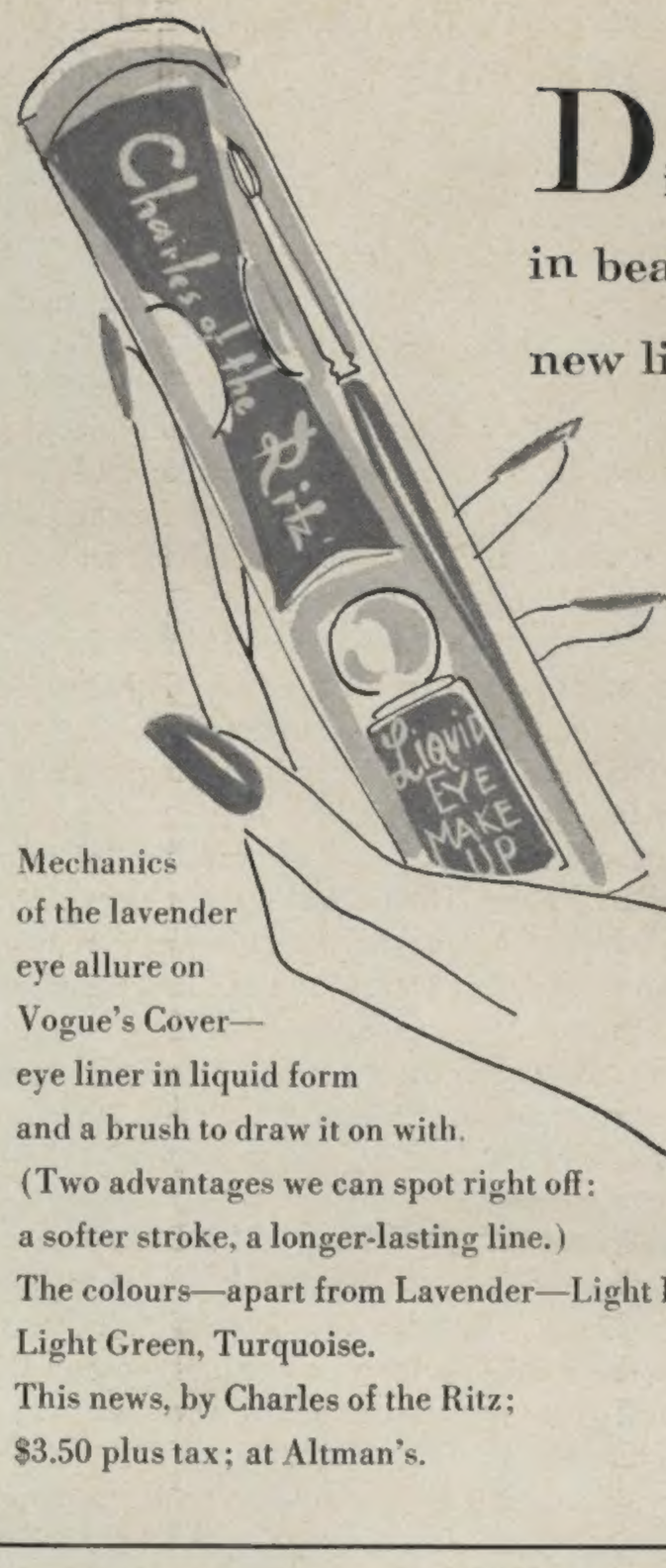
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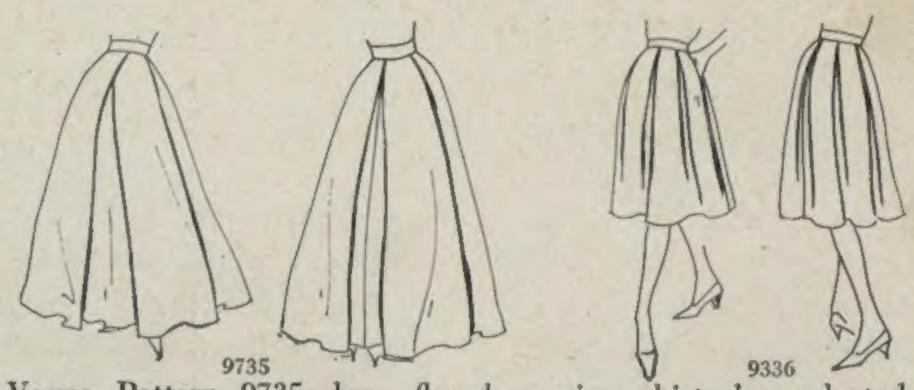
VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 232-233)



9810 9814

Vogue Pattern 9810, smoothly back-zippered blouse with long sleeves and pullover neckline, 10 to 18 (31-38). In a size 14, you'll need 1⅜ yards of 54-inch fabric without nap. Price 60c.
Vogue Pattern 9814, flared gored skirt to make in sizes 24 to 30 (33-40 hip). A 26-inch waist requires 1⅞ yards of 54" fabric. 60c.



9735 9336

Vogue Pattern 9735, long flared evening skirt, box pleated at front and back; four-gored petticoat included. Sizes 24-30 (33-40 hip). For 26" waist plan on 10⅝ yds. of 35" fabric with nap. 60c.
Vogue Pattern 9336, skirt with box pleats falling softly from a narrow straight waist-band. Sizes 24 to 30 (33-40 hip). For 26-inch waist measurement, you need 4 yards of 45" fabric with nap. 60c.

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